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APRIL 2003

Nine months of work on the TV project house in Winchester, Mass., has brought out the best in this 1920s Colonial Revival, giving it a freshness of detail. See the satisfying results beginning on page 76.

features

Better Than Ever

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cover

This Old House landscape contractor Roger Cook draws together the ends of two rolls of sod on a backyard renovation in Massachusetts. For more on adding lawn, and for a five-step approach to creating an entire landscape plan for your yard, see page 94. PHOTOGRAPH BY KELLER & KELLER

PHOTOS, COUNTERCLOCKWISE FROM TOP: KELLER & KELLER (2); SUSAN SEUBERT
ILLUSTRATION: ANTHONY SIDWELL



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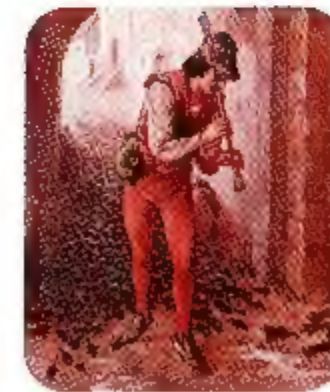
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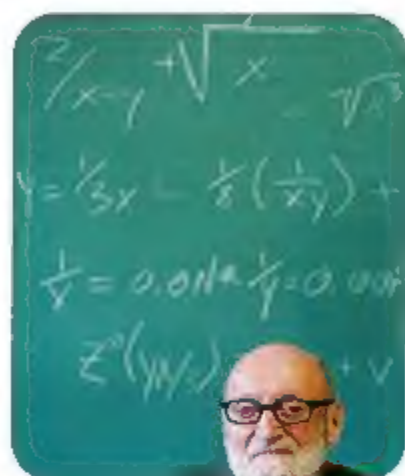


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Remember, carrying a heavy debt load does not count as exercise.

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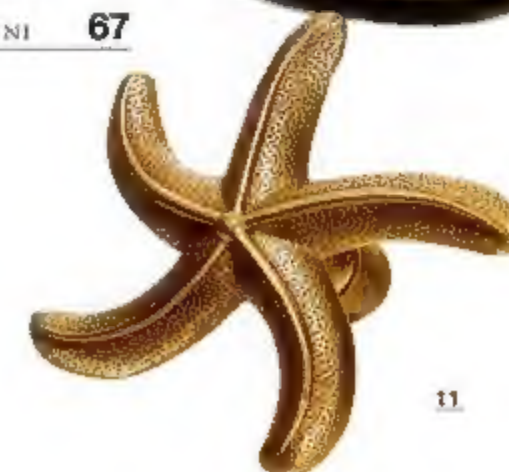
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"There's nothing worse than throwing yourself into a big project without a plan," says **SARA JANE VON TRAPP**. In this month's cover story, "Planning the Ideal Landscape" (page 94), she gives readers a step-by-step program to follow to create the yard they've always wanted. A landscape designer in Redding, Connecticut, von Trapp is the author of three books, the most recent of which is *The Landscape Makeover Book: How to Bring New Life to an Old Yard*.

JOSEPH D'AGNESE vows never again to use a spray bottle and a wad of paper towels to clean his windows. D'Agnese, who trailed a professional window washer for "Squeegee Clean" (page 40), now swears by the squeegee. "It's by far the most elegant tool for removing dirt," he says. "And the more practice you get, the easier it is to clean a large pane of glass in a single swoop." A frequent contributor to *This Old House*, D'Agnese also covers science issues for *Discover*, the *New York Times*, and *New Jersey Monthly*.



The right doorknobs can top off a period restoration of a Queen Anne or add a distinctive touch to a contemporary home. "Think of them as palm-size works of art," says **TERRY TRUCCO**. In "Knob Appeal" (page 52), Trucco tells readers where to find and how to choose doorknobs that are as beautiful as they are functional. A New York City resident, she is the author of *Terry Trucco's Where to Find It: The Essential Guide to Hard-to-Locate Goods and Services from A to Z*.



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The grass is always greener... when you have a mower working its best! A beautiful lawn doesn't happen by itself, so here are a few tips for getting your mower ready for grass-cutting season:

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- ✓ Replace the air filter — a dirty filter can allow dirt to get inside the carburetor and may restrict airflow to the engine
- ✓ Change the oil — clean oil coats and protects engine components, and can prolong the life of your mower
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Tile for All Seasons

I was surprised to see a "Four Seasons" Mercer tile fireplace like ours on the cover of your December 2002 issue [and in "Tiles of Imagination," page 116]. Our home was built in 1920, for the Hallows of Standard Press Steel. I was not aware that there were other such fireplaces in existence.

AUBON L. PATTERSON, JENKINTOWN, PA.

Sharpshooting Fungus

The pinhead-size dark spots on the reader's house in Valhalla, New York ("Mildewed Vinyl," Ask This Old House, January/February 2003), are likely caused by the artillery fungus, *Sphaerobolus stellatus*. The fungus occurs in decaying wood, bark, or chips and at maturity produces spores in a unique little packet called a perithecia or gleba mass. This mass, with its adhesive outer layer, is ejected up to a distance of 22 feet and adheres to any surface it touches. The spores must land on decaying wood to grow and will not develop on siding, windows, shrubs, or cars. However, the spots can be difficult to wash off. I have found that stubborn spots can be scrubbed off more easily when still wet after a prolonged period of rain. Removing the rotting wood and mulch around affected areas should eliminate this problem.

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Drywall Patching Tip

As an amateur remodeler, I am always interested in Tom Silva's tips on how to do things better. A few years ago, a person I hired to

work with me on finishing the drywall on a home remodel taught me a drywall patch method that is similar to the one demonstrated by Tom in the December 2002 issue [On the Job, page 18], with a couple of differences.

After the patch is made according to Tom's instructions, it is placed in the hole (before applying the joint compound) and, using a razor knife, the outline of the paper on the patch is traced onto the drywall being repaired. The paper on the inside of this score line is then peeled away. That way, when the drywall patch is applied as in Tom's instructions, the paper on the patch is even with the paper on the wall, leaving a flush repair. I have used this technique a few times, with very good results, even on smooth surfaces, without having to feather out the joint compound.

Watching *This Old House* since I was in college gave me the confidence to undertake my first building and remodeling projects. What started as Saturday morning entertainment has led to a lifelong learning experience and creative outlet. Thanks.

MARK PRUSSING, UNDERWOOD, WASH.

Tom Silva replies: *I have patched drywall a few times that way, but I've found that over time a hairline crack may appear where the paper was cut. The overlapping method has worked better for me.*

punch list

definition: a list of items incorrectly done or remaining to be finished on a construction job

■ In Directory, January/February 2003, "Here Come the Subs," we failed to include the provider for the mineral-wool insulation: Thermafiber Mineral Wool by Thermafiber Corp., Wabash, IN; 888-834-2371 or www.thermafiber.com.

■ In "Special Addition," Transformations, January/February 2003 (BELOW), the photographs should have been credited to Sylvia Martin.

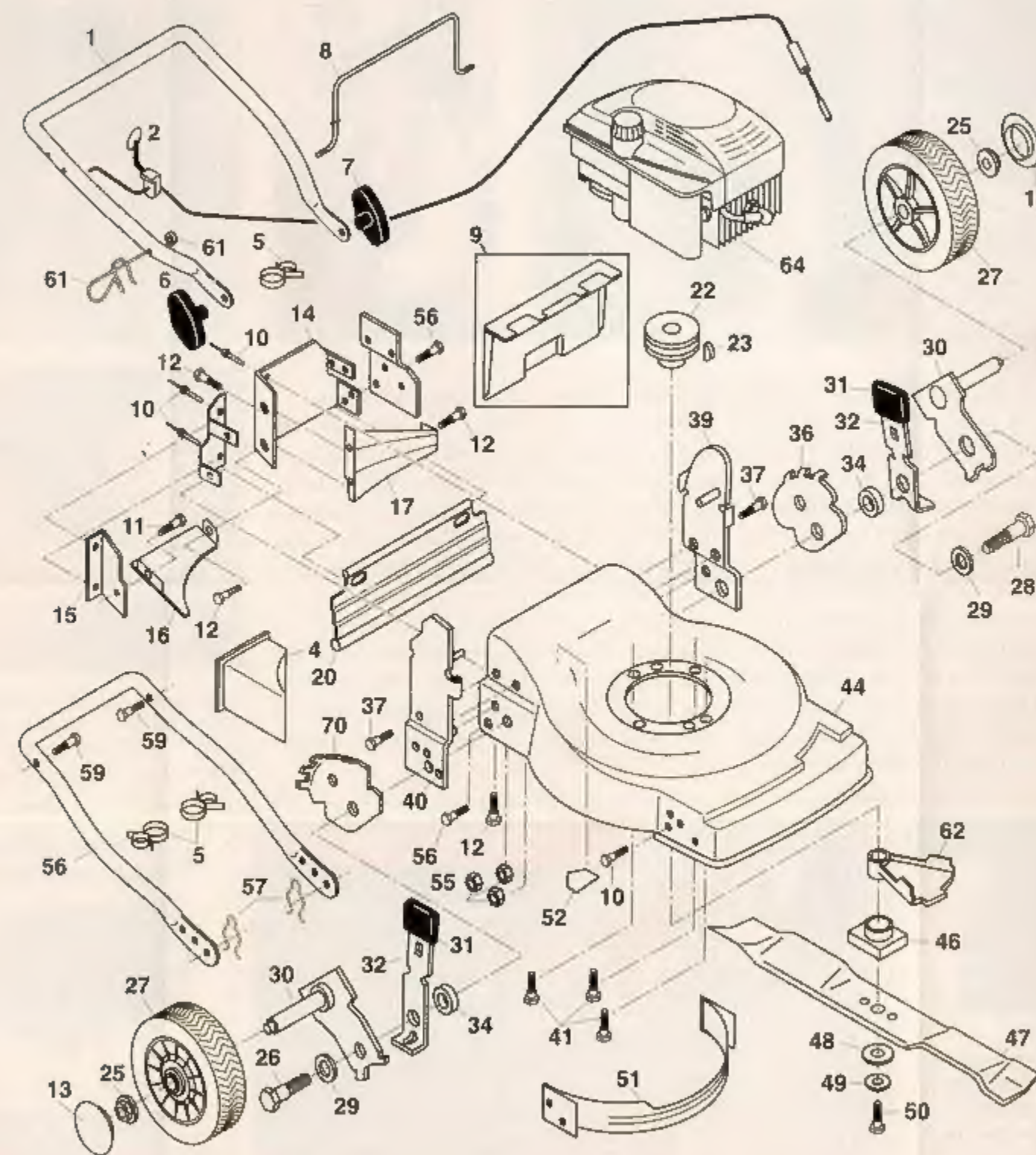


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PHOTOS: PASCAL BLANCON (TOP); SYLVIA MARTIN (BOTTOM)

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- ☐ b. Some kind of ancient language
- ☐ c. A relaxing Saturday afternoon project



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House Party



Enjoying the festivities (CLOCKWISE FROM TOP LEFT): Russ Morash; Kim Whittemore, Bruce Leasure and Tom Silva, Norm Abram and Steve Thomas.

Each *This Old House* TV project ends with a "wrap" party, the traditional end-of-filming celebration for cast and crew. A glimpse of the festivities makes it into the last show of the series, but what really goes on behind the scenes?

One person not to ask is Kim Whittemore, whose Winchester, Mass., house was the site of the most recent wrap party. "It's like your wedding day," she says. "You don't remember any of it, so you just hope you saw everyone." No short order, given that the guests numbered near 400, not counting "the fifteen or so peo-

ple nobody'd ever seen before," says Kim.

Party crashers notwithstanding, Kim and her husband, Bruce Leasure, had fun giving gifts to some of the main *TOH* players. To executive producer and director Russ Morash, known to choose his words (and edit those of his cast) carefully, they gave *The Highly Selective Dictionary of Golden Adjectives for the Extremely Literate*. General contractor Tom Silva got a kick out of his Costco membership—a gentle hint that he should stock his job sites with snacks, as Kim and Bruce had done. And for each of the other producers? Tickets to Broadway hit *The Producers*, of course.

TOH ONLINE POLL



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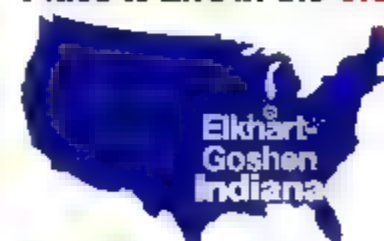


SPOON STRIPPER

Sometimes the best tool for a job is as close as the kitchen drawer. When stripping paint from a fluted column or other half-round detail, try a teaspoon. Its convex taper will fit the contours better than any paint scraper or putty knife. Fine silverware not recommended.

TOH TIP

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CLARINEX® (desloratadine) TABLETS

Brief Summary (For full Prescribing Information, see package insert.)

INDICATIONS AND USAGE: Allergic Rhinitis: CLARINEX Tablets 5 mg are indicated for the relief of the nasal and non-nasal symptoms of allergic rhinitis (seasonal and perennial) in patients 12 years of age and older.

Chronic Idiopathic Urticaria: CLARINEX Tablets are indicated for the symptomatic relief of pruritus, reduction in the number of hives, and size of hives, in patients with chronic idiopathic urticaria 12 years of age and older.

CONTRAINDICATIONS: CLARINEX Tablets 5 mg are contraindicated in patients who are hypersensitive to this medication or to any of its ingredients, or to loratadine.

PRECAUTIONS, Carcinogenesis, Mutagenesis, Impairment of Fertility: The carcinogenic potential of desloratadine was assessed using oral rat studies. In an 18-month study in mice and a 2-year study in rats, loratadine was administered in the diet at doses up to 40 mg/kg/day in mice (estimated desloratadine and desloratadine metabolite exposures were approximately 3 times the AUC in humans at the recommended daily oral dose and 25 mg/kg/day in rats (estimated desloratadine and desloratadine metabolite exposures were approximately 30 times the AUC in humans at the recommended daily oral dose). Male mice given 40 mg/kg/day loratadine had a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) than concurrent controls. In rats, a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas), was observed in males given 10 mg/kg/day and in males and females given 25 mg/kg/day. The estimated desloratadine and desloratadine metabolite exposures of rats given 10 mg/kg of loratadine were approximately 7 times the AUC in humans at the recommended daily oral dose. The clinical significance of these findings during long-term use of desloratadine is not known.

In genotoxicity studies with desloratadine, there was no evidence of genotoxic potential in a reverse mutation assay (*Salmonella/E. coli* mammalian microsome bacterial mutagenicity assay) or in two assays for chromosomal aberrations (human peripheral blood lymphocyte clastogenicity assay and mouse bone marrow micronucleus assay).

There was no effect on female fertility in rats at desloratadine doses up to 24 mg/kg/day (estimated desloratadine and desloratadine metabolite exposures were approximately 130 times the AUC in humans at the recommended daily oral dose). A male-specific decrease in fertility demonstrated by reduced female conception rates, decreased sperm numbers and motility, and histopathologic testicular changes, occurred at an oral desloratadine dose of 12 mg/kg in rats (estimated desloratadine exposures were approximately 45 times the AUC in humans at the recommended daily oral dose). Desloratadine had no effect on fertility in rats at an oral dose of 3 mg/kg/day (estimated desloratadine and desloratadine metabolite exposures were approximately 8 times the AUC in humans at the recommended daily oral dose).

Pregnancy Category C: Desloratadine was not teratogenic in rats at doses up to 48 mg/kg/day (estimated desloratadine and desloratadine metabolite exposures were approximately 210 times the AUC in humans at the recommended daily oral dose) or in rabbits at doses up to 60 mg/kg/day (estimated desloratadine exposures were approximately 230 times the AUC in humans at the recommended daily oral dose). In a separate study, an increase in pre-implantation loss and a decreased number of implantations and fetuses were noted in female rats at 24 mg/kg (estimated desloratadine and desloratadine metabolite exposures were approximately 120 times the AUC in humans at the recommended daily oral dose). Reduced body weight and slow righting reflex were reported in pups at doses of 9 mg/kg/day or greater (estimated desloratadine and desloratadine metabolite exposures were approximately 50 times or greater than the AUC in humans at the recommended daily oral dose). Desloratadine had no effect on pup development at an oral dose of 3 mg/kg/day (estimated desloratadine and desloratadine metabolite exposures were approximately 7 times the AUC in humans at the recommended daily oral dose). There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, desloratadine should be used during pregnancy only if clearly needed.

Nursing Mothers: Desloratadine passes into breast milk; therefore a decision should be made whether to discontinue nursing or to discontinue desloratadine, taking into account the importance of the drug to the mother.

Pediatric Use: The safety and effectiveness of CLARINEX Tablets in pediatric patients under 12 years of age have not been established.

Geriatric Use: Clinical studies of desloratadine did not include sufficient numbers of subjects aged 65 and over to determine whether they respond differently from younger subjects. Other reported clinical experience has not identified differences between the elderly and younger patients. In general, dose selection for an elderly patient should be cautious, reflecting the greater frequency of decreased hepatic, renal, or cardiac function, and of concomitant disease or other drug therapy. (see CLINICAL PHARMACOLOGY)

Special Populations

Information for Patients: Patients should be instructed to use CLARINEX Tablets as directed. As there are no food effects on bioavailability, patients can be instructed that CLARINEX Tablets may be taken without regard to meals. Patients should be advised not to increase the dose or dosing frequency as studies have not demonstrated increased effectiveness at higher doses and somnolence may occur.

ADVERSE REACTIONS: Allergic Rhinitis: In multiple-dose placebo-controlled trials, 2,834 patients received CLARINEX Tablets at doses of 2.5 mg to 20 mg daily, of whom 1,655 patients received the recommended daily dose of 5 mg. In patients receiving 5 mg daily, the rate of adverse events was similar between CLARINEX and placebo-treated patients. The percent of patients who withdrew prematurely due to adverse events was 2.4% in the CLARINEX group and 2.6% in the placebo group. There were no serious adverse events in these trials in patients receiving desloratadine. All adverse events that were reported by greater than or equal to 2% of patients who received the recommended daily dose of CLARINEX Tablets (5.0 mg once-daily) and that were more common with CLARINEX Tablet than placebo, are listed in Table 5.

Table 5 Incidence of Adverse Events Reported by ≥ 2% of Allergic Rhinitis Patients in Placebo-Controlled Multiple-Dose Clinical Trials		
Adverse Experience	CLARINEX Tablets 5 mg (n=1,655)	Placebo (n=1,652)
Pharyngitis	4.1%	2.0%
Dry Mouth	3.0%	1.9%
Myalgia	2.1%	1.8%
Fatigue	2.1%	1.2%
Somnolence	2.1%	1.8%
Dysmenorrhea	2.1%	1.6%

The frequency and magnitude of laboratory and electrocardiographic abnormalities were similar in CLARINEX and placebo-treated patients.

There were no differences in adverse events for subgroups of patients as defined by gender, age, or race.

Chronic Idiopathic Urticaria: In multiple-dose, placebo-controlled trials of chronic idiopathic urticaria, 211 patients received CLARINEX Tablets and 205 received placebo. Adverse events that were reported by greater than or equal to 2% of patients who received CLARINEX Tablets and that were more common with CLARINEX than placebo were (rates for CLARINEX and placebo respectively): headache (14%, 13%), nausea (5%, 2%), fatigue (5%, 1%), dizziness (4%, 3%), pharyngitis (3%, 2%), dyspepsia (3%, 1%), and myalgia (3%, 1%).

The following spontaneous adverse events have been reported during the marketing of desloratadine: tachycardia, and rarely hypersensitivity reactions (such as rash, pruritus, urticaria, edema, dyspnea, and anaphylaxis), and elevated liver enzymes including bilirubin.

DRUG ABUSE AND DEPENDENCE: There is no information to indicate that abuse or dependency occurs with CLARINEX Tablets.

OVERDOSAGE: Information regarding acute overdosage is limited to experience from clinical trials conducted during the development of the CLARINEX product. In a dose-ranging trial, at doses of 10 mg and 20 mg/day somnolence was reported.

Single daily doses of 45 mg were given to normal male and female volunteers for 10 days. All ECGs obtained in this study were manually read in a blinded fashion by a cardiologist. In CLARINEX-treated subjects, there was an increase in mean heart rate of 9.2 bpm relative to placebo. The QT interval was corrected for heart rate (QT_c) by both the Bazett and Fridericia methods. Using the QT_c (Bazett) there was a mean increase of 8.1 msec in CLARINEX-treated subjects relative to placebo. Using QT_c (Fridericia) there was a mean increase of 0.4 msec in CLARINEX-treated subjects relative to placebo. No clinically relevant adverse events were reported.

In the event of overdose, consider standard measures to remove any unabsorbed drug. Symptomatic and supportive treatment is recommended. Desloratadine and 3-hydroxydesloratadine are not eliminated by hemodialysis.

Lethality occurred in rats at oral doses of 250 mg/kg or greater (estimated desloratadine and desloratadine metabolite exposures were approximately 120 times the AUC in humans at the recommended daily oral dose). The oral median lethal dose in mice was 353 mg/kg (estimated desloratadine exposures were approximately 290 times the human daily oral dose on a mg/m² basis). No deaths occurred at oral doses up to 250 mg/kg in monkeys (estimated desloratadine exposures were approximately 810 times the human daily oral dose on a mg/m² basis).

Schering

Schering Corporation
Kenilworth, NJ 07033 USA

2/02

J.S. Patent Nos. 4,659,716, 4,863,931, 4,804,666; 5,595,997 and 6,100,274

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ON THE JOB



BEFORE & AFTER

This 1895 home in Newton, Kansas, had been a neglected rental for years when Steve and Terri Bockhaus snatched it up in 1999. Updated windows and siding, a new wrap-

around front porch, and gingerbread barge-board helped bring back some of its vernacular charm. Old Glory waving overhead doesn't hurt, either.

HAVE YOUR HOME DRAMATICALLY ALTERED THE LOOK OF YOUR HOME? ALSO, SEND BEFORE AND AFTER SNAPSHOTS, PLUS A BRIEF DESCRIPTION OF THE PROJECT, TO *This Old House* DD, 1185 Avenue of the Americas, 27th floor, New York, NY 10036

Most-Visited Historic House Museums in the U.S.

- 1 MOUNT VERNON
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- 2 BILTMORE ESTATE
Asheville, N.C.
- 3 HEARST CASTLE
San Simeon, Calif.
- 4 GRACELAND
Memphis, Tenn.
- 5 MONTICELLO
Charlottesville, Va.

Source: *The American Architecture Center*
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A Lesson Learned the Hard Way

BY ALLEN GALT, MASTER ELECTRICIAN

Electricians put something called a lock-out on a circuit breaker after cutting the power so no one else can turn it back on without them knowing. A few years back I was working on a Sunday trying to catch up on a job. Since I was the only one at the site, I figured, why bother with the lock-out? At some point, the painter, who was also behind on the job, showed up, too. I was way upstairs, and so, figuring he's alone, he turns on the power. A bolt of 120 volts came through the fixture I was wiring on the ceiling, knocking me clean off my ladder. Any electrician will tell you it's not the zap that gets you, but the fall that can follow. I was lucky to walk away from this one with a couple of cracked ribs—and a pretty good lesson learned. For starters, stay home with your family on Sundays. But more important, never skip a safety procedure, no matter how routine it becomes.

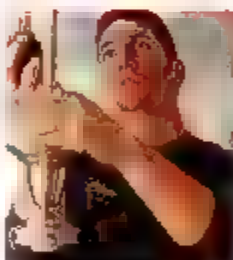
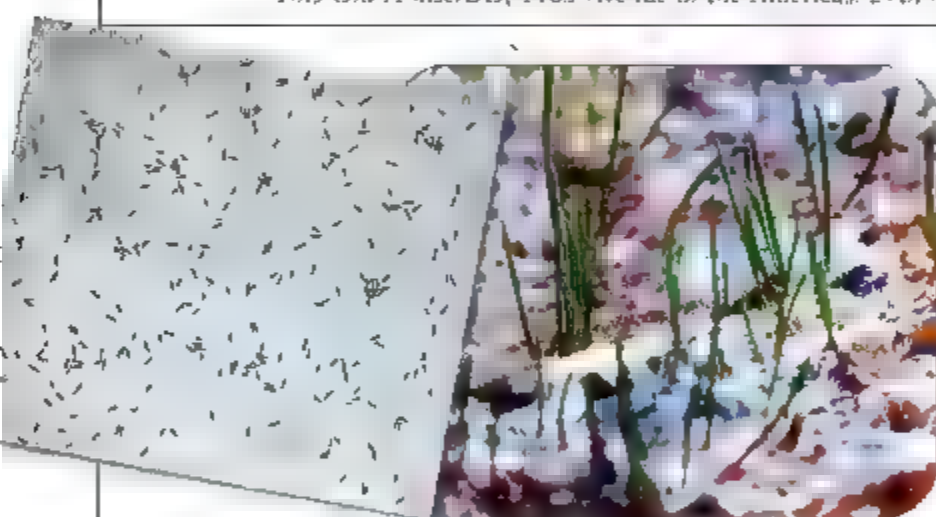


ILLUSTRATION: ELWOOD SMITH; PHOTOS: © BETTMANN/CORBIS (TOP RIGHT); JED KATZ (PAR LEFT); WEB CHAPPELL (BOTTOM RIGHT)



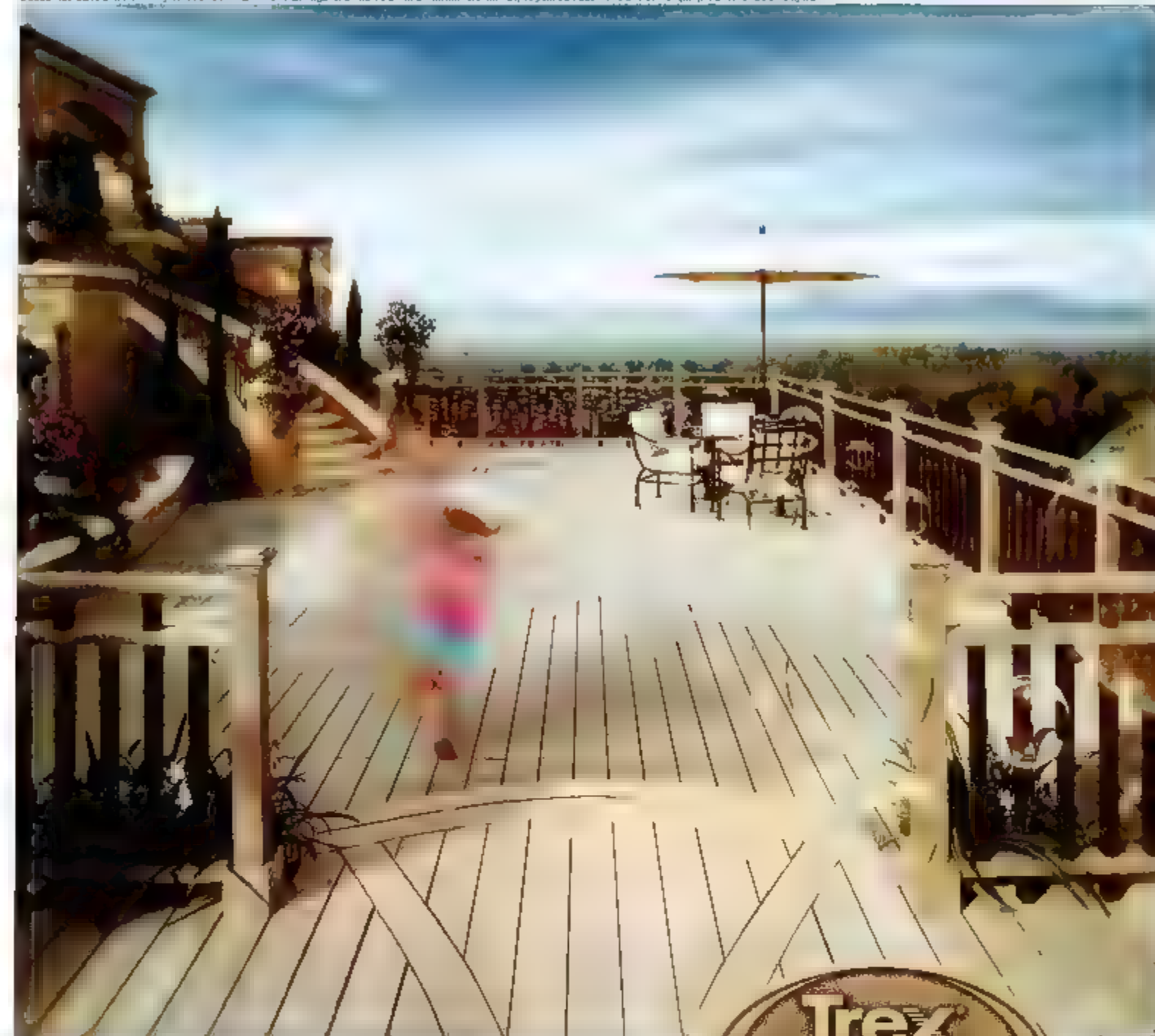
The seed blanket (LEFT) comes in easy-to-lay rolls. The plastic film that rests on top is removed once the grass starts to grow (RIGHT).

SEEDING MADE EASY

Growing grass from seed on a bare hillside can be downright Sisyphean. No sooner do you cover the area than rainfall washes the seed away. SureTurf, a "seeded blanket," gets you over the hump. Grass seed comes embedded between two layers of biodegradable material (cellulose on top, pulp underneath) that gets laid directly on the ground. A separate perforated polyethylene film rests on top of it, protecting the seed from wind and water (not to mention hungry birds). The plastic also acts as an insulator, moderating soil temperature and locking in moisture to encourage germination. The layers get secured snugly to the ground with biodegradable staples. "It's perfect on hills, but it works just as well on flat lawns," says TOH landscape contractor Roger Cook, who used the product on the recently completed Winchester project.

A 2-by-50-foot roll of SureTurf, available in two different seed varieties, sells for just under \$20; order from www.sureturf.com.

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FACTORY

fresh

Finally, there's a plasma television that leaves both fans and engineers equally breathless. Behind the heart-stopping looks of the 50" XBR Plasma WEGA™, we've developed the advanced fixed pixel circuitry of the WEGA Engine system for exceptional picture performance. It's primed with Direct Digital technology and Digital Media Processing™ MultiFunction circuitry to produce a stunningly life-like image.

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SONY

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Rock On

"Each material speaks a language of its own," said architect Frank Lloyd Wright. Stone speaks of earth, mass, strength, and permanence. Build with stone, and you build for the ages.

If you're planning on or dreaming about building with stone, you'll find a wealth of ideas and inspiration in *Stone Houses* (Harry N. Abrams Inc., 2003). With 200 stunning color photos by Paul Rocheleau and an insightful narrative by historian Lee Goff, it traces the evolution of stone houses in America, from ancient Native American cliff dwellings up to contemporary homes. Available from www.amazon.com; \$42.



To the Manor Reborn

The newest reality show soon to hit your screen takes place not on a sunny tropical isle but in mist-shrouded Scotland. PBS's *Manor House*, much like the 1900 *House* and *Frontier House* series before it, follows modern-day volunteers as they attempt to live life like their counterparts from an earlier era, this time Edwardian Britain. The sometimes contentious upstairs-downstairs social dynamic—the first scullery maid didn't make it past day three—is played out inside a massive 250-year-old

country house called Manderston, near the town of Berwick-upon-Tweed, Scotland.

What the new series doesn't document is the painstaking three-month restoration of the 109-room Georgian mansion that preceded filming. Flues had to be rebuilt, plaster repaired, and walls recoated using centuries-old paint recipes. The restoration team also reclaimed the basement kitchen and servants' quarters, which had been converted to a private disco in the 1970s. "There was netting pinned to the ceiling to hold the

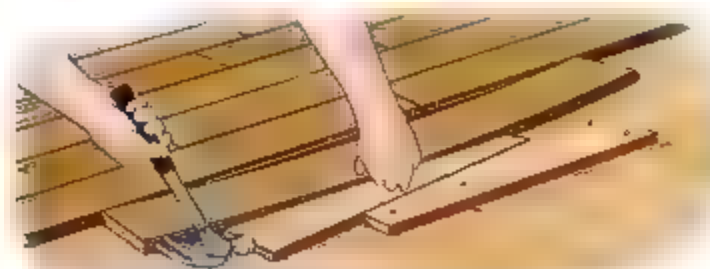
balloons," laughs Daru Rooke, historical adviser to the show. Fortunately, finding skilled craftsmen to do authentic restoration work wasn't a problem, given the locals' traditional way of life. The crew did welcome one bit of modern technology, though—walkie-talkies. Says Rooke, "We never could've tested the house's 56 servant's bells without them."

The first episode is set to air April 28 on PBS (check local listings). In the meantime, you can take a virtual tour of the restored house at www.pbs.org.

TOH TECHNIQUE

Wedging in a bowed floorboard

Not all floorboards are perfectly straight, so when TOH general contractor Tom Silva encounters a curved one during an installation, he straightens it out with a simple wedging system. First he positions the board next to the adjacent flooring so that its curve bows outward. Then he temporarily screws a wedge—made from $\frac{1}{4}$ -inch plywood—to the subfloor and drives a second one between it and the bowed board. When the board is pushed straight against its neighbor, he nails it down.



1-800-GOT-JUNK

Got an old fridge you'd like to give the heave-ho? Depending on where you live, a call to this toll-free number could yield a crew who'll haul it off in 24 hours, for about \$75 (cost varies by load). Currently available in 25 major metro areas, from Phoenix to Philadelphia (and more to come), the service will truck away all sorts of stuff—like the 18,000 cans of sardines that one recent customer got rid of. Chemicals and paint, however, aren't candidates for removal.

ILLUSTRATION: AN WOBBLE; PHOTOS: COURTESY OF MANDERSTON (TOP LEFT AND CENTER); LAURA JOHNSON (RIGHT)



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HOUSE CALLS WITH STEVE



Zoned for Comfort

A smart bath design packs in everything from a whirlpool to a laundry

by Leah Rosch

When the buyers of a two-family town house in Atlanta set out to make it their single-family home, converting the second-floor kitchen into a master bath seemed like a no-brainer. After all, the plumbing was already there, and the 300-square-foot space would easily accommodate the whirlpool tub and steam shower the couple wanted, with space to spare for a dressing room, linen closet, and laundry.

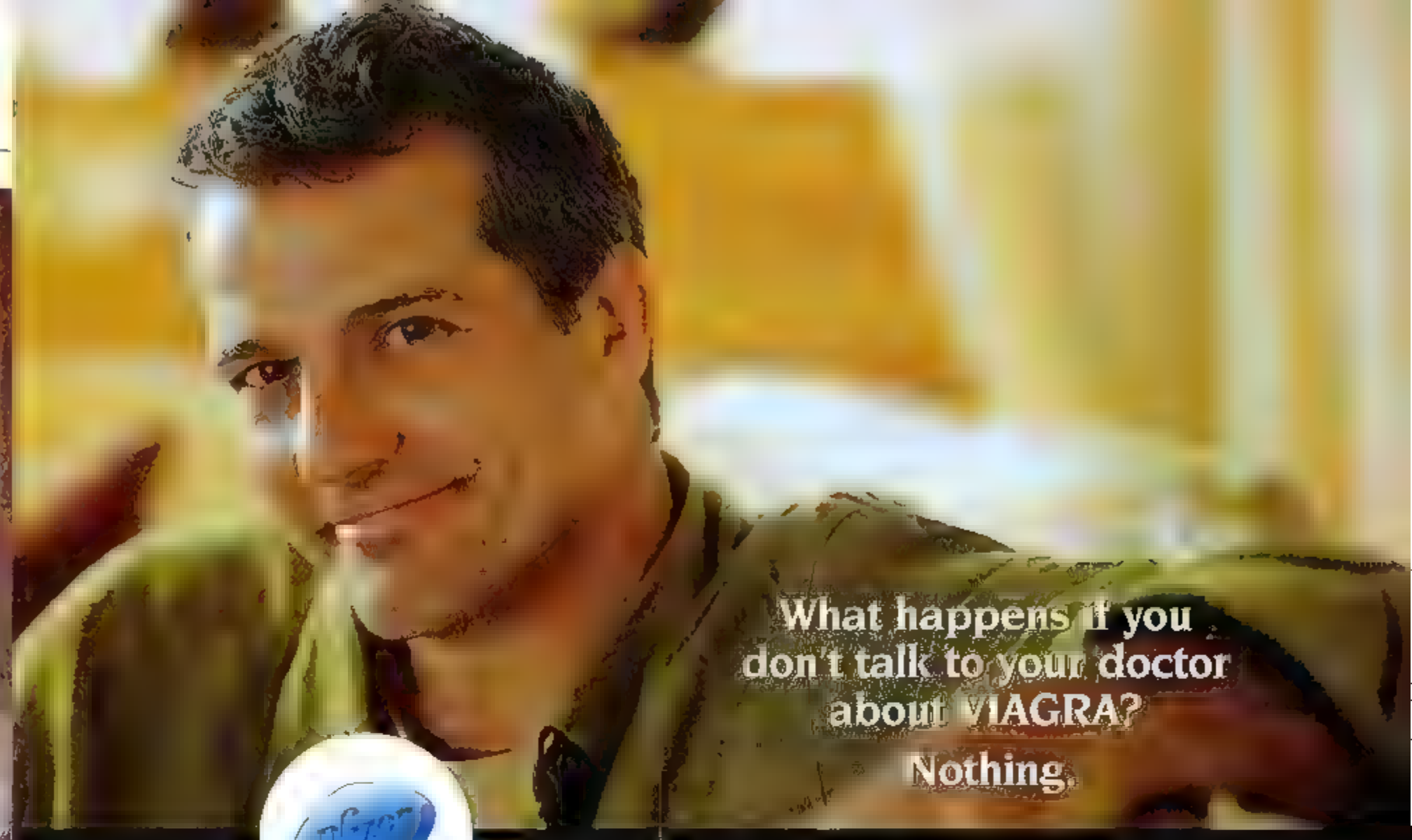
REALITY CHECK

"Every renovation has its challenges, no matter how well things seem to size up," says *This Old House* host Steve Thomas, who turned the "mother-in-law" apartment in his own house into a master suite. "In the end, having the existing plumbing isn't that big an advantage," says Steve. "You still have to run drainage lines through the

In this spacious master bath—formerly a second-floor kitchen—a sumptuous whirlpool tub surrounded by gray Jerusalem limestone takes center stage. A wall of glass block behind the tub creates a sense of enclosure without cutting off the natural light to the stairwell beyond it.

PHOTO OF STEVE THOMAS: KELLER & KELLER; STYLIST: BRIAN CARTER

PHOTOGRAPHS BY EMILY J. FOLLOWILL



What happens if you don't talk to your doctor about VIAGRA?

Nothing.

When it comes to erection difficulties such as erectile dysfunction (ED), too many men give their doctors the silent treatment.

But ED is a health condition. It can be linked to things like high blood pressure, high cholesterol, and stress, so doctors are trained to discuss it. In fact, doctors have already prescribed VIAGRA to **more than 9 million men**. Because doctors know that VIAGRA works for most men, no matter what's causing their ED.

So instead of making excuses, make an appointment with your doctor. For more information, call 1-888-4VIAGRA or visit www.viagra.com.

VIAGRA[®]
(sildenafil citrate) tablets

Join the millions. Ask your doctor if a free sample is right for you.

VIAGRA is indicated for the treatment of erectile dysfunction. Remember that no medicine is for everyone. If you use nitrate drugs, often used to control chest pain (also known as angina), don't take VIAGRA. This combination could cause your blood pressure to drop to an unsafe or life-threatening level.

Discuss your general health status with your doctor to ensure that you are healthy enough to engage in sexual activity. If you experience chest pain, nausea, or any other discomforts during sex or an erection that lasts longer than 4 hours, seek immediate medical help. The most common side effects of VIAGRA are headache, facial flushing, and upset stomach. Less commonly, bluish vision, blurred vision, or sensitivity to light may briefly occur.

Please see patient summary of information for VIAGRA, 25-mg, 50-mg, 100-mg tablets on the following page.



PATIENT SUMMARY OF INFORMATION ABOUT VIAGRA[®]

(sildenafil citrate) tablets

This summary contains important information about VIAGRA[®]. It is not meant to take the place of your doctor's instructions. Read this information carefully before you start taking VIAGRA. Ask your doctor or pharmacist if you do not understand any of this information or if you want to know more about VIAGRA.

This medicine can help many men when it is used as prescribed by their doctors. However, VIAGRA is not for everyone. It is intended for use only by men who have a condition called erectile dysfunction. VIAGRA must never be used by men who are taking medicines that contain nitrates of any kind, at any time. This includes nitroglycerin. If you take VIAGRA with any nitrate medicine your blood pressure could suddenly drop to an unsafe or life-threatening level.

What is VIAGRA?

VIAGRA is a pill used to treat erectile dysfunction (impotence) in men. It can help many men who have erectile dysfunction get and keep an erection when they become sexually excited (stimulated). You will not get an erection just by taking this medicine. VIAGRA helps a man with erectile dysfunction get an erection only when he is sexually excited.

How Sex Affects the Body

When a man is sexually excited, the penis rapidly fills with more blood than usual. The penis then expands and hardens. This is called an erection. After the man is done having sex, this extra blood flows out of the penis back into the body. The erection goes away. If an erection lasts for a long time (more than 4 hours), it can permanently damage your penis. You should call a doctor immediately if you ever have a prolonged erection that lasts more than 4 hours.

Some conditions and medicines interfere with this natural erection process. The penis cannot fill with enough blood. The man cannot have an erection. This is called erectile dysfunction. It becomes a frequent problem.

During sex, your heart works harder. Therefore sexual activity may not be advisable for people who have heart problems. Before you start any treatment for erectile dysfunction, ask your doctor if your heart is healthy enough to handle the extra strain of having sex. If you have chest pains, dizziness or nausea during sex, stop having sex and immediately tell your doctor you have had this problem.

How VIAGRA Works

VIAGRA enables many men with erectile dysfunction to respond to sexual stimulation. When a man is sexually excited, VIAGRA helps the penis fill with enough blood to cause an erection. After sex is over, the erection goes away.

VIAGRA is Not for Everyone

As noted above, How Sex Affects the Body, ask your doctor if your heart is healthy enough for sexual activity.

If you take any medicines that contain nitrates—either regularly or as needed—you should never take VIAGRA. If you take VIAGRA with any nitrate medicine or "recreational drug" containing nitrates, your blood pressure could suddenly drop to an unsafe level. You could get dizzy, faint, or even have a heart attack or stroke. Nitrates are found in many prescription medicines that are used to treat angina (chest pain due to heart disease) such as:

- nitroglycerin (sprays, ointments, skin patches or pastes and tablets that are swallowed or dissolved in the mouth)
- isosorbide mononitrate and isosorbide dinitrate (tablets that are swallowed, chewed, or dissolved in the mouth)

Nitrates are also found in recreational drugs such as amyl nitrate or "poppers." If you are not sure if any of your medicines contain nitrates, or if you do not understand what nitrates are, ask your doctor or pharmacist.

VIAGRA is only for patients with erectile dysfunction. VIAGRA is not for newborns, children, or women. Do not let anyone else take your VIAGRA. VIAGRA must be used only under a doctor's supervision.

What VIAGRA Does Not Do

- VIAGRA does not cure erectile dysfunction. It is a treatment for erectile dysfunction.
- VIAGRA does not protect you or your partner from getting sexually transmitted diseases, including HIV, the virus that causes AIDS.
- VIAGRA is not a hormone or an aphrodisiac.

What To Tell Your Doctor Before You Begin VIAGRA

Only your doctor can decide if VIAGRA is right for you. VIAGRA can cause mild, temporary lowering of your blood pressure. You will need to have a thorough medical exam to diagnose your erectile dysfunction and to find out if you can safely take VIAGRA alone or with your other medicines. Your doctor should determine if your heart is healthy enough to handle the extra strain of having sex.

Be sure to tell your doctor if you:

- have ever had any heart problems (e.g., angina, chest pain, heart failure, irregular heart beats, or heart attack)
- have ever had a stroke

- have low or high blood pressure
- have a rare inherited eye disease called retinitis pigmentosa
- have ever had any kidney problems
- have ever had any liver problems
- have ever had any blood problems, including sickle cell anemia or leukemia
- are allergic to sildenafil or any of the other ingredients of VIAGRA tablets
- have a deformed penis, Peyronie's disease, or ever had an erection that lasted more than 4 hours
- have stomach ulcers or any types of bleeding problems
- are taking any other medicines

VIAGRA and Other Medicines

Some medicines can change the way VIAGRA works. Tell your doctor about any medicines you are taking. Do not start or stop taking any medicines before checking with your doctor or pharmacist. This includes prescription and nonprescription medicines or remedies. Remember, VIAGRA should never be used with medicines that contain nitrates. See VIAGRA is Not for Everyone. If you are taking a prostate inhibitor, your dose may be adjusted (please see Finding the Right Dose for You). VIAGRA should not be used with any other medical treatments that cause erections. These treatments include penile medicines that are injected or inserted into the penis, implants or vacuum pumps.

Finding the Right Dose for You

VIAGRA comes in different doses: 25 mg, 50 mg and 100 mg. If you do not get the results you expect, talk with your doctor. You and your doctor can determine the dose that works best for you.

- Do not take more VIAGRA than your doctor prescribes.
- If you think you need a larger dose of VIAGRA, check with your doctor.
- VIAGRA should not be taken more than once a day.

If you are older than age 65, or have serious liver or kidney problems, your doctor may start you at the lowest dose (25 mg) of VIAGRA. If you are taking protease inhibitors, such as for the treatment of HIV, your doctor may recommend a 25 mg dose and may limit you to a maximum single dose of 25 mg of VIAGRA in a 48 hour period.

How To Take VIAGRA

Take VIAGRA about one hour before you plan to have sex. Beginning in about 30 minutes and for up to 4 hours, VIAGRA can help you get an erection if you are sexually excited. If you take VIAGRA after a high-fat meal (such as a hamburger and french fries), the medicine may take a little longer to start working. VIAGRA can help you get an erection when you are sexually excited. You will not get an erection just by taking the pill.

Possible Side Effects

Like all medicines, VIAGRA can cause some side effects. These effects are usually mild to moderate and usually don't last longer than a few hours. Some of these side effects are more likely to occur with higher doses. The most common side effects of VIAGRA are headache, flushing of the face, and upset stomach. Less common side effects that may occur are temporary changes in color vision (such as trouble telling the difference between blue and green objects or having a blue color tinge to things), eyes being more sensitive to light, or blurred vision. In rare instances, men have reported an erection that lasts many hours. You should call a doctor immediately if you ever have an erection that lasts more than 4 hours. If not treated right away, permanent damage to your penis could occur (see How Sex Affects the Body).

Heart attack, stroke, irregular heart beats, and death have been reported rarely in men using VIAGRA. Most, but not all, of these men had heart problems before taking this medicine. It is not possible to determine whether these events were directly related to VIAGRA.

VIAGRA may cause other side effects besides those listed on this sheet. If you want more information or develop any side effects or symptoms you are concerned about, call your doctor.

Accidental Overdose

In case of accidental overdose, call your doctor right away.

Storing VIAGRA

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HOUSE CALLS WITH STEVE

floor for fixtures. You also have to make sure the floor can support the extra weight of a tub."

EVERYTHING HAS ITS PLACE

Steve was impressed with the way Atlanta designer Alicia Boland Denton carved the long, dark space into different zones in order to incorporate everything on the homeowners' wish list. When you enter from the master bedroom suite, there's a walk-in closet/dressing room to one side and a linen closet and a water closet on the other. Just beyond is the heart of the bath, with a double vanity, steam shower, and whirlpool tub. (Luckily, no additional support was needed, since an earlier renovation had beefed up the floor joists.) At the far end of the room, Denton tucked a small laundry behind folding doors.

The steam shower (bottom) features stationary and handheld showerheads and a built-in seat (below). Outside the shower door (out of view) is an electric towel warmer (for more on this bath accessory, see page 32).



FLOOR PLANS: JAM WORFPLE



ABOVE: Twin basins are set into the limestone-topped vanity, with a counter-to-ceiling storage cabinet between them. Medicine cabinets are concealed by a pair of gilt-framed mirrors.

Steve gives the design high marks. "Having the commode in its own closet dramatically increases the usefulness of the rest of the space," he notes. "Denton also did a good job of fitting in closets and cabinetry without breaking up the flow of the room or losing its sense of spaciousness."

SMART MATERIALS

The homeowners wanted to give the bath an elegant look but with low-maintenance materials. Gray Jerusalem limestone tile fit the bill for nearly every surface. But to keep it from becoming monotonous, Denton used tiles in a variety of sizes and shapes: 8-inch squares on the floor and tub surround, 4-inch squares on the shower stall, and 3-by-6-inch tiles on the floor of the WC.

But it's the addition of glass block on the tub and shower-stall walls that wins praise from Steve. "Glass block is brilliant at moving light through the room while still establishing privacy. Like tile, it's waterproof and zero-maintenance—tailor-made for a bath."

Steve's analysis of the \$25,000 project: "This master bath has everything going for it—soothing colors, luxurious fixtures, and walls that create a sense of privacy in a shared space." ■

For more bath design ideas, trends, and products, go to www.thisoldhouse.com or America Online Keyword: This Old House and select "Bath" in the Know-how section.

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Towel Warmers

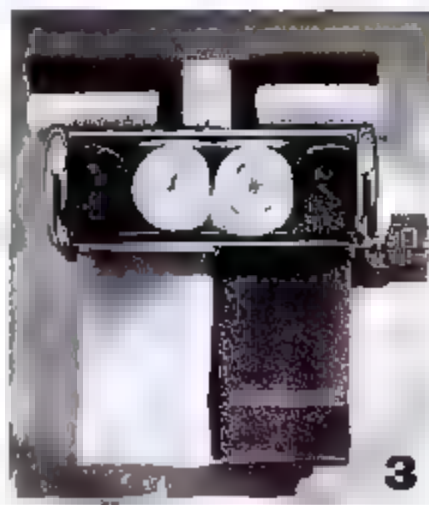
An electric towel warmer—usually a hardwired tubular metal fixture that delivers radiant heat—is a wonderful luxury in any bath. Used for years in Europe, they're now showing up more frequently on these shores, in designs that look better than ever. Just switch on before bathing (they use about the same amount of energy as a 100-watt lightbulb) and enjoy a warmed wrap post-shower or -bath.



1. This brass rack with polished chrome finish swings out from the wall for easy access to towels after bathing. By WamaTowel, \$500.



2. Not just for kitchens, this stainless steel warming drawer can be installed as easily in a bath's custom cabinetry. It holds up to four towels at a toasty 100 to 200 degrees. By Dacor, \$650.



3. At a space-saving 7 by 18 inches, this heated towel shelf keeps bath, hand, and face towels neatly stored when not in use. By Myson, \$1,205.



4. This colorful steel "towel radiator," with eight temperature settings, comes in a wide range of decorator shades. By Zehnder, \$949.



5. A multital chrome rack like this one is large enough (27 by 38 inches) to serve as a source of supplemental heat in a drafty bathroom. By Myson, \$1,866.



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FLAKY BLUESTONE

We had a bluestone walkway installed at our house 10 years ago. The surface is flaking and cracking in many areas. We thought this stone would last for at least 25 years. Is there a better stone we should have used?

CONVY STAHL, SOUTHAMPTON, MASS.

Roger Cook replies: Unfortunately, in nature, not all stone is created equal. Bluestone is a fine-grained sandstone quarried mainly in Pennsylvania and New York. Because it's a sedimentary rock made up of multiple layers of ancient sand deposits, it can be easily split into the wide, flat pieces prized for walkways and patios. But those layers may also flake and split on their own, especially when exposed to cycles of freezing and thawing.

I wouldn't worry about superficial flaking, because that makes bluestone look less like a slab of colored concrete. Continued flaking, however, will eventually weaken a stone to the point where it cracks. At that point, you'll have to replace it.

If it comes to that, I'd recommend getting the best grade of bluestone your local stoneyard has to offer, one in which the sedimentary layers are bonded together more tightly and so won't flake as much. This grade can usually be snapped after first scoring it with a shallow cut. (See "Laying a Bluestone Patio," June 2001, page 89.) A lower-grade bluestone will have to be cut all the way through because it will flake along the cut line if you try to snap it.

Coating the stone with a sealer may reduce moisture absorption, and thus reduce flaking. It tends to make the surface shiny, a look not everyone likes, so try some on a spare stone first. It also needs to be reapplied periodically. I use sealers mostly when setting stone in concrete. After filling the joints with mortar, I coat the entire surface to prevent moisture from getting through.

MOUSE HUNT

I recently acquired my dad's farmhouse, which has been empty for the past eight years. Unfortunately, mice have taken over the place. What's the best way to get rid of them? And how do I get rid of that bad mousy smell?

JEFF JORDAN, DICKINSON, N.D.

Steve Thomas replies: There are lots of ways to get rid of mice, but they basically fall into two categories: poison



TOH landscape contractor Roger Cook cuts bluestone with a diamond-bladed saw. Hard, high-grade stones can be scored, then snapped. Lower grades have to be cut all the way through.

or traps. Personally, I prefer traps. I've found that poisoned mice are likely as not to die in some inaccessible place, such as inside a wall, and the attendant odors are, well, distinct. Poisons can also be harmful to pets. Simple snap traps, baited with a tiny dab of peanut butter, are cheap and quite effective. And if you're too squeamish to extract a dead mouse, you can just throw the trap and carcass into the trash.


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ASAP THIS OLD HOUSE

When the mice are gone, the mouse smell will eventually fade.

Keeping mice out of a house they've learned to love can be quite a challenge, because they can squeeze through a tiny hole or gap about the size of a dime. Go around the outside of your house and look for any openings a determined mouse might be able to get through. Stuff them with copper mesh then seal with expanding foam if the gap is larger than 1/4 inch, or with caulk if the gap is smaller. Also, make sure all food sources—grains, dog food, bird seed—are packed away in metal or hard-plastic containers with tight-fitting lids.

If after all that you still can't get rid of the rodents, you'll just have to turn the job over to a capable exterminator.

ATTACHING WOOD POSTS TO A CONCRETE PATIO

On the side of my house I have a raised concrete-slab patio supported by stuccoed block foundation walls. I'd like to put a railing around the patio, supported by 4x4 posts. How should I fasten them to the block?

NEIL WAGNER, MILLINGTON, N.J.

Tom Silva replies: Actually, you shouldn't fasten them to hollow concrete block at all—it's just not sturdy enough for this pur-

pose. Instead, you'll need to anchor the fasteners in solid concrete, either in the edge of the slab or in a block that's been filled with concrete.

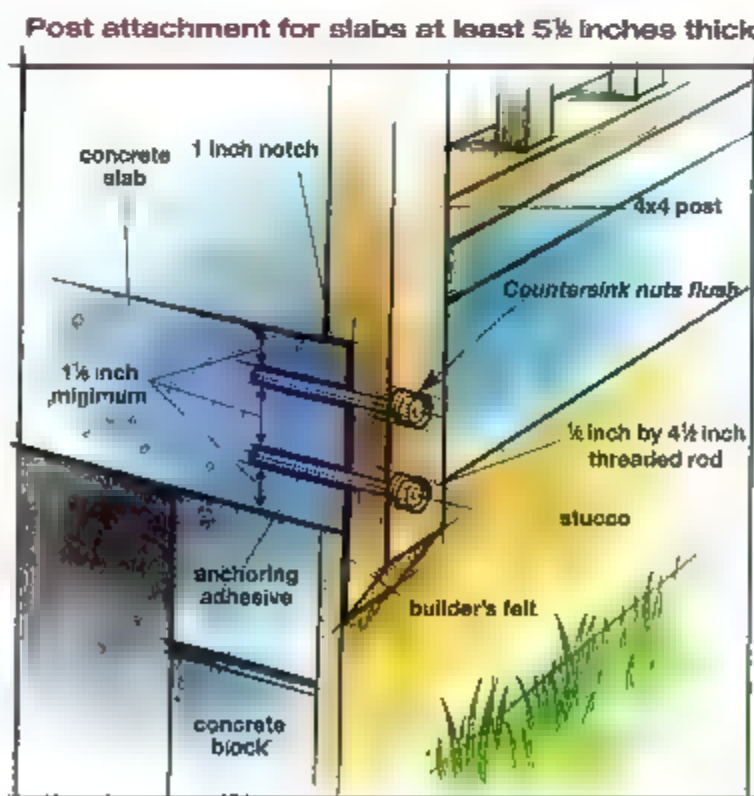
Notching the posts and anchoring them to the edge of the slab is the more attractive solution. But the slab has to be extra thick—at least 5 1/2 inches—to accommodate the two threaded rods that each post requires. As shown in the drawing below, the posts are notched slightly (no more than one-third of the post thickness) to allow them to bear on the top of the concrete. Then a masonry bit is used to drill 1-inch holes in the slab's edge for two 1/2-by-4 1/2-inch rods. These are held in place with epoxy or a two-part acrylic adhesive. (I had good luck with one called Epcon A-7 on the Winchester project.) Be careful to space the holes as shown on the drawing, or you will risk breaking out chunks of concrete from the slab.

If your slab is only thick enough to accommodate one fastener, drill out a hole and embed a rod in the slab's edge as described above. You'll then have to attach each post farther down, to a concrete block—but only after you fill it with concrete. To do this, first use a circular saw with a masonry blade to score a 3-inch-wide-by-4-inch-high rectangular opening in the block directly below each embedded rod. Then gently hammer out the waste and stuff newspaper into the block cavity two courses below. This provides a "floor" to support the wet concrete that you put in the cavity. Use a stiff mix and trowel it flush with the stucco. When the concrete has cured, drill into it and embed the second threaded rod as above. (Once it's installed, the post itself will cover the repair.)

One last note with either technique: Before setting the posts in place, put a scrap of builder's felt or bituminous waterproofing membrane between each post and the concrete to help protect the wood from rot.

CRACK ASSESSMENT

Our home is nine years old, and recently we have observed cracks above the doorframes that are about 10 inches long. The doors don't close, and our sliding doors are having problems,



When attaching wood posts to a patio slab, always embed the bolts in solid concrete. An anchoring adhesive reduces the chance that the fasteners will break through the concrete.

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THIS OLD HOUSE

too. How can we tell the difference between cracks caused by normal settling of the house and cracks that indicate a structural problem?

ELEONORE LOUNDERMON, WILLIAMSBURG, VA

Tom Silva replies: Most houses settle somewhat after being built, as the soil compacts under the foundation and the framing dries out. Normally this results only in hairline cracks at wall junctions or between sheets of drywall. But any cracking that prevents doors or windows from operating isn't normal. Any crack that appears suddenly isn't normal. And any crack that continues to grow in width or length isn't normal. All of these situations indicate potentially serious problems that should be investigated immediately by an experienced remodeling contractor or a structural engineer.

CRAWL-SPACE VENTS

I recently bought a 1950s home; half the house is over a basement, while the other half was built over a crawl space. The crawl space half has gratings built into the foundation wall, which I'm told were to ventilate the hardwood flooring in this portion of the house. The gratings are badly rusted, and the mortar is loose around them, so I was thinking about having the gratings removed and the holes filled with cinder block. Does this sound okay?

MIKE KALAJIAN, NEWARK, DE

Norm Abram replies: It depends. Foundation vents are typically required by building codes to allow the escape of moisture that accumulates

in crawl-space areas. So if the crawl space is separate from the basement, you probably should install new vents to prevent moisture from building up in that area. (Get the kind made of rustproof plastic or aluminum.) But if your basement is open to the crawl space, you'd be better off without vents.

In either case, if the crawl-space floor is dirt, cover it with 6-mil plastic sheeting to reduce the amount of moisture vapor entering the area.

Before you do anything, however, talk to your building inspector about the crawl-space ventilation requirements in your area. Codes often differ from town to town, so local experts are your best guide. Take some photos of the vents so the inspector can get a better idea of what's going on.

MYSTERY DIAL

I recently purchased a house built around 1920. It has beautiful old woodwork and copper registers. To the right of one register is a dial with a sash chain that goes down into the basement. The dial reads "The Holland Warm Friend" and there's a setting for "draft" and "check." The old furnace is long gone, so I'm wondering what this dial was for.

DAVID DERBYSHIRE, Lisle, Ill.

Richard Trethewey replies: The original heating plant in your house was most likely a coal-fired furnace made by the Holland Furnace Company of Holland, Michigan. According to Joel LeFever, the curator of the Holland Museum, the company billed itself as the largest installer of hot-air furnaces in the world; it was in business from 1906 to the early 1980s.



The dial and chain mounted on this baseboard are relics from the days of coal-fired heat.

The dial and chain controlled the amount of heat the furnace produced without anyone having to make a trip to the basement. Dialing up the "draft" opened a damper that allowed more air to enter the firebox. Turning the dial the other direction would decrease, or "check," the airflow, reducing the flame and lowering the heat.

GROUT AND RADIANT HEAT

When we built our house four years ago, we installed radiant in-floor heat. The system has exceeded our expectations, but there's one problem: The grout on our tiled kitchen floor is cracking. Adjacent rooms have the same tile and grout but unheated floors, and the grout is fine. What's going on? And what can I do to ensure that the repair will not have the same problem?

JOSEPH MASSEY, RYE, N.Y.

Joe Ferrante replies: Grout typically cracks for one of two reasons: the floor framing is deflecting or there's an installation flaw. If the framing beneath the kitchen floor is the same as in adjacent rooms, deflection probably isn't



THIS OLD HOUSE

the problem. More likely, the grout in the kitchen was mixed with too much water or the kitchen's heating system was fired up before the grout cured. Either case would have weakened it.

Whatever the cause, the only solution is to rake out the cracked grout and put in new. (Use sanded grout for joints wider than 1/8 inch; unsanded is for narrower ones.) You'll probably notice some difference in color between old and new grout. If that bothers you or if the cracking is extensive, you'll have to regrout the entire floor.

It's okay to use standard grout over radiant heat. That's what was used back when tiled

the radiant-heat floors in my house and I've never had a crack, but now I recommend polymer-modified grout, a latex-based product that's more flexible than standard grout. Mixed with a latex additive instead of water, it has a higher bond strength, retains color better, and is more flexible than the old standbys. You can find all these materials at tile suppliers and many home centers. Just follow the directions on the bag and don't turn on the floor heat for at least 10 days afterward.

(Joe Ferrante is a tiling contractor who has worked on many This Old House projects.) ■

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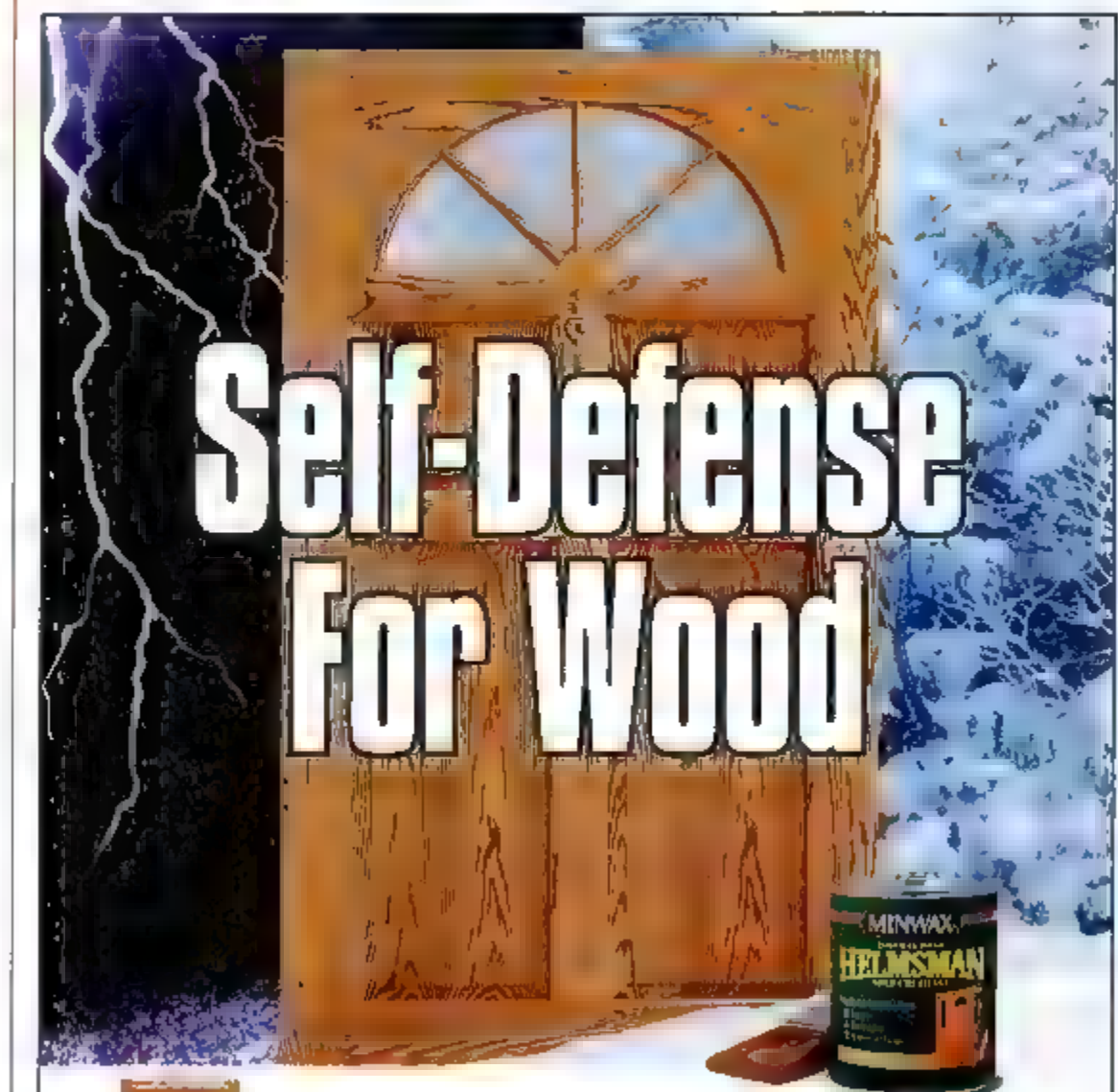
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The right tools make it easy. Window-cleaning pro Brent Weingard spreads soapy water with a wide cloth-strip applicator, which loosens dirt and grime. A few passes with a squeegee leads to a clean, streak-free pane.

Squeegee Clean

How to wash windows like a pro

by Joe D'Agnese

Ideally, windows should be washed twice a year, but it's a task most people don't look forward to. Part of what makes window washing such a chore is that homeowners insist on doing it with wadded-up paper towels or newspaper, spray cleaner, and a ton of elbow grease. "All that rubbing isn't a good idea," says Brent Weingard, owner of Expert Window Cleaners in New York City. "You're just moving dirt around from one spot to another and putting a static charge on the glass, which attracts dust and dirt. As soon as you finish, the window looks dirty again."

As Weingard demonstrates on the next few pages, it's easier and more effective to clean glass like the pros do—with a squeegee and a few other readily available tools. The techniques aren't complicated, he says, and the results may surprise you. "I don't know of anything that can transform living spaces so well. You don't know what you're missing until you do the windows."

PHOTOGRAPHS BY KENNETH CHEN



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Cleaning a picture window



Wash

Picture windows call for large tools. The long cloth head of a strip applicator soaks up a lot of soapy water and knocks dirt loose without scratching the glass. For a cleaning solution, Weingard uses just a squirt of dishwashing liquid in a bucket of warm water—the less suds, the better.



Wipe

Starting at the top left, pull the squeegee over the soapy pane in a reverse-S pattern (left-handers would start at the top right). At the end of each stroke, wipe the squeegee's blade clean with a lint-free rag. Cloth diapers or old linen napkins are perfect for this task.



Detail

Remove any water remaining on the edges of the glass with a damp, wrung-dry chamois, which soaks up wetness without leaving streaks. Dry the windowsill with a rag.

Cleaning a multipane window



Customize the squeegee

To clean a divided-light window, you need a squeegee that fits the panes. Weingard uses a hacksaw to cut one to size. He trims the metal channel $\frac{1}{4}$ inch narrower than the window pane, then files the cut edges smooth. With a utility knife, he cuts the rubber blade to the pane's full width and fits it into the channel so that it projects $\frac{1}{8}$ inch at each end.



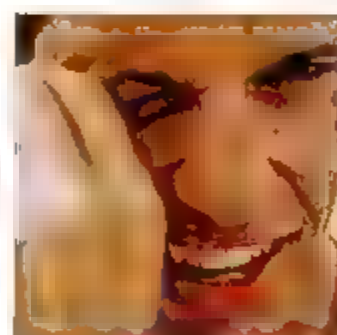
Scrub the panes

A handheld sponge or hog-bristle brush works best on multipane windows. Weingard prefers natural sponges. "They're firmer and more absorbent than synthetics," he says. Using the same solution of a squirt of liquid soap in water, he rubs each pane from left to right, top to bottom, working the sponge edges or brush bristles into the corners to loosen dirt.



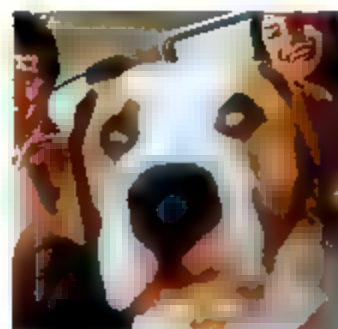
Wipe

Pull the squeegee down each pane in a single stroke from top to bottom. After each stroke, clean the blade with a rag so it doesn't leave streaks. (If the squeegee squeaks a lot, add a bit more soap to the water.) As above, remove any streaks on the glass with a chamois, and dry the muntins and sill with a rag.



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Out, Out, Darned Spots

Over time, hard-water runoff from masonry or rain falling through metal window screens leaves stubborn mineral stains on glass that normal washing can't erase. So after a regular cleaning, Weingard wets the glass and gently "supercleans" it either with fine 000 steel wool (if the panes are small) or with the cleansing powders Zud or Barkeeper's Friend, which contain oxalic acid. (Other brands of powder may scratch

the glass or fail to remove stains.) He mixes the powder into a paste on a wet towel, rubs away the stains, then rinses and squeegees the glass twice to remove the residue. Even with that treatment, the staining generally comes back in about six months.

To get rid of stains for good, Weingard recommends the application of 3 Star Barrier Glass Surface Protectant, a clear polymer coating. "After the stains are gone, you just put the coating on with a strip applicator and squeegee it off," he says. Protection against staining is permanent, as long as the polymer is reapplied after each regular cleaning.

Mineral-stained glass (on the left) looks dull even after being cleaned. A separate process known as supercleaning removes those stains (on the right).

Great Moments in Squeegee History

ORIGINS

The squeegee goes back to the Middle Ages, when fishermen scraped fish guts off boat decks with wooden swabs called "squilgees." It wasn't until the turn of the 20th century that window washers adopted a rubber-bladed version of the tool.



Ettore Steccone, inventor of the modern squeegee

THE MODERN SQUEEGEE

The Chicago squeegee, a heavy brute with two stiff pink rubber blades, was the state of the art until 1936, when Italian Immigrant Ettore Steccone invented a light, brass-handled tool with a single, ultra-flexible blade. The "Ettore," still manufactured by the late Steccone's Oakland, California-based company, remains a favorite among professionals.

LIFESAVING TOOL

Window washer Jan Demczur used an Ettore squeegee to free himself and five others from an elevator shaft in the World Trade Center during the September 11 attacks. The blade was lost, but Demczur's squeegee handle is now enshrined at the Smithsonian.

THE FASTEST SQUEEGEE IN THE WEST

At the 2002 conference of the International Window Cleaning Association, in Reno, Nevada, Richard Moreau of France took first place in the speed-cleaning contest, using his 12-inch squeegee to wipe down three 45-inch-square windows in 15.76 seconds.

Windows That Wash Themselves

Given people's aversion to washing windows, it's no wonder that at least two companies, Pilkington and PPG Industries, now make glass that cleans itself. The secret ingredient is titanium dioxide, a metallic compound that's permanently embedded in the surface of the molten glass during manufacture but doesn't affect its transparency. When exposed to the sun's ultraviolet rays, the titanium dioxide kicks off a chemical reaction that disintegrates organic dirt, such as tree sap, pollen, and dead bugs. The coating also makes the glass hydrophilic; that is, water doesn't bead up but spreads out in sheets that sluice off loosened debris like an invisible squeegee. "It doesn't leave glass sparkling like it came out of the dishwasher," says Chris Barry, director of technical services for Pilkington, "but it's still quite clean." Windows with self-cleaning glass cost about 20 percent more than ordinary windows but need cleaning only about half as often.

Now that the windows are clean...

Patch the drywall, regROUT the tile, and get rid of those grease stains. Go to www.thisoldhouse.com or America Online Keyword: This Old House and select "Repair & Maintenance" in the Know-how section.

PHOTO: COURTESY ETTORE PRODUCTS CO. (RIGHT)

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Save When You Sell

Cut commissions by paying only for the services you really need

by Amy R. Hughes



Suppose you've decided to put your house up for sale, resigned to paying the standard 6 percent agents' commission when the property is sold. But what if your neighbor gets wind of the fact that you're moving and makes you a handsome offer before you even list the house? In that case, you don't need an agent to price the place and get it ready to show; you may only need an expert to walk you through the contract details and troubleshoot at the closing. You might balk at paying 6 percent for only those services, especially with a high-priced home.

That's the idea driving a new breed of real estate professionals, called fee-for-service agents. Targeting a robust "for sale by owner" (FSBO) market and the growing number of buyers who prefer cruising for homes on the Web to driving around in a realtor's Cadillac, these agents offer a menu of à la carte services instead of the standard prix-fixe. Such "unbundled" services may include pricing a property, placing it on the local multiple-listing service, negotiating a contract, coordinating an appraisal and inspection, marketing in print and online, even offering relocation advice.

Some agents charge by the hour (typically between \$75 and \$150), others get a flat rate, and some take a small commission in addition to fees. Help U-Sell Real Estate, a fee-for-service franchiser based in Syosset, New York, charges sellers willing to show their own homes a flat rate of around \$3,000 to market the



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People said it couldn't be done. Tedd Benson was cutting timbers in his shop and transporting them 60 miles to the building site. But 9 months later, his first home was complete, and Tedd had begun a timberframing revival. How did he do it? "I'm willing to work relentlessly once I've established a goal. I earned that playing sports, and that's how I live my life."

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Tedd Benson, Timberframing pioneer
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Photography by Enrico Ferrarelli



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"Because there is no commission involved, I can truly represent the interests of the buyer without any concern for my own compensation."

—KERN SLUCTER, FEE-FOR-SERVICE AGENT

property, negotiate with buyers, and shepherd the deal through to closing, for between \$850 and \$1,500, they'll handle the paperwork for a FSBO transaction. Costs for individual tasks vary by region and package of services, but expect to pay about \$200 for a comparative market analysis, \$250 for a yard sign and lock box, \$1,200 to draft a contract, and \$1,500 to coordinate a closing.

CHEAPER HOUSES, FASTER DEALS

Fans of the fee-for-service model say it benefits buyers as well as sellers, because reduced commissions often translate into lower home prices. When David and Karen Hoisington decided to sell their three-year-old four-bedroom house in Austin, Texas, they hired local fee-for-service agent Steve Malachowski to list the house, handle advertising and marketing, negotiate with prospective buyers, and steer them through the closing. Taking into account the money they figured they would save if they did

some of the work themselves, such as showing the place and hosting open houses, the Hoisingtons knocked \$16,000 off their asking price, hoping to attract more potential buyers quickly.

Realtor friends warned the Hoisingtons that they were taking a big gamble; they said some agents wouldn't bring clients to the house for less than the standard 6 percent split. "We just figured if they showed our neighbor's house, they would have to show ours as well," David Hoisington says. "Otherwise, what would their clients think?"

The Hoisingtons' gamble paid off, and within two weeks they had a buyer. Even after dropping their price to \$534,000 from \$550,000 and paying Malachowski \$12,000 (including his fees and a 2 percent commission that he split with the buyer's agent), the couple pocketed \$5,000 more than they would have had they sold the house for the original asking price with the standard 6 percent commission. "Not only did the Hoisingtons have the benefit of pick-

ing and paying for only the services they needed," Malachowski says, "they were able to sell their house in a fraction of the time it took to sell similar homes in the neighborhood because they applied much of their commission savings to the asking price."

SHAKING UP THE INDUSTRY

Finding an agent like Malachowski can be a challenge, because fee-for-service represents just a small part of the real estate industry. Since 1999, when it began offering fee-for-service training, the National Association of Real Estate Consultants (NAREC) has certified some 1,000 agents in 42 states. (Check www.narec.com for a list of members in your area.) Although NAREC certification means an agent has had special training, any licensed professional can offer a fee-for-service plan, and many will accept lower commissions; it's up to the consumer to ask for unbundled services or to initiate commission negotiations.

That said, most large real estate firms have not embraced the reduced-commission model, and in some cases even forbid agents from unbundling services or negotiating the standard 6 percent fee. As a result, fee-for-service agents tend to be independent or work for small agencies. "Moving is a very traumatic experience, and full service protects the consumer," says Brenda W. Casserly, president and chief operating officer of ERA Franchise Systems, only about 2 percent of whose 1,000 U.S. franchises offer individual services.

Traditional real estate firms caution that fee-for-service arrangements can be chancy, because problems can arise with the title, mortgage, contract, or local regulations that are above the heads of most homeowners. As a consequence, these firms say, consumers who purchase unbundled services could end up paying more than 6 percent after they finish hiring people to deal with the unexpected in a house sale. "Consumers need to balance their desire to save money with their ability to handle increasingly more difficult transactions in a competitive real estate market," says Ellen Roche, vice president of research for the National Association of Realtors.

One way to guard against unpleasant surprises is to be realistic up front about which tasks you can do yourself and which ones you need help with. (See "Getting What You Pay For," p. 50). For

instance, you might not mind hosting an open house, but you may prefer to leave haggling over price to a pro. Also factor in the cost of your time and effort: Will what you save by showing the house yourself outweigh the annoyance of fielding phone calls during dinner? To figure your savings and decide whether a fee-for-service arrangement is right for you, assign a dollar value to your own tasks, and get an estimate for the agent's services. Then subtract the total of those costs from the estimated 6 percent commission you would pay to a full-service agent.

And don't forget that whether you go full-service or à la carte, in some states you may also need to hire a real estate attorney, title

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BEYOND DO-IT-YOURSELFERS

As the notion of fee-for-service catches on, agents are offering new wrinkles on the theme. For instance, some are helping buyers, many of whom are frustrated by hard sell tactics, to locate and purchase a home, charging a flat fee or by the hour for their research and time spent previewing the property. Since these agents typically agree to forfeit their half of any eventual commission, they say they're less likely to pressure a buyer into making a purchase. "Because there is no commission involved, I can truly represent the interests of the buyer without any concern for my own compensation," says Kern Slueter, a realtor in Lansing, Michigan. Slueter adds that by waiving his commission, he's usually able to get the seller to knock 3 percent off the asking price even before negotiations begin—a savings, he says, that his fees have never exceeded. (If the seller is contractually obligated to pay the full 6 percent, some fee-for-service agents refund to the buyer their split of the commission as a line item on the closing statement.)

Other fee-for-service agents are pursuing avenues outside the sales transaction, such as advising homeowners about whether to renovate their existing house or move to accommodate a growing family. Some, like Sheila Hensley, an agent in Memphis, Tennessee, provide relocation services. Hensley works with more than 100 clients a year, mostly corporate executives, charging by the hour to find temporary rental apartments, research area schools and churches, and give neighborhood tours. "They send me out like a Web search, and I find them information specific to their situation," she says.

Even some big-firm agents are starting to cast an eye toward fee-for-service, in part because of anticipated softening in the housing market. "Right now sellers are getting the prices they want, and they aren't questioning the commissions," says Wanda Houser, an agent in Turnersville, New Jersey. But Houser is getting ready for the time when interest rates rise, consumers become more budget-conscious, and large brokerages are forced to think seriously about ways to augment their commission-based revenue streams. Houser recently completed NAREC's fee-for-service certification program despite the fact that the large national firm she works for discourages anything but full-commission transactions. "When the economy dips back into a buyer's market, I want to be prepared," she says.

She's not alone. Also tiptoeing toward the fee-for-service model are close to 200 agents with Re/Max of Indiana who last year completed the same certification course. "We've already seen more

Getting What You Pay For

Using a fee-for-service agent can save you money on real estate commissions, but it pays to know as much as possible about how this new business model works. Here are five tips for getting the most from a fee-for-service agent from Julie Garton-Good, author of *Real Estate à la Carte: Selecting the Services You Need, Paying What They're Worth* (Dearborn, 2001).

- 1. ANALYZE YOUR NEEDS:** As a seller, come to your first meeting prepared to discuss your time frame for selling the house, what you want to get for it, and any potential roadblocks that might impede the sale, such as IRS liens or plot-line disputes. As a buyer, you should be able to outline your needs regarding education, transportation, proximity to a workplace, and specific housing or floor-plan requirements.
- 2. DO THE MATH:** While the à la carte route may seem cost-effective at first, fees can exceed a traditional percentage-based commission if you require too many individual services. Get an estimate of the costs up front, and set a spending cap.
- 3. CHECK REFERENCES:** To ensure that the fee-for-service agent's expertise fits your needs, speak with previous customers. Ask the agent for any certificates documenting training programs, and contact the various licensing boards to verify professional credentials.
- 4. REVIEW THE CONTRACT:** Make sure it includes the fee structure, time frames for performance, provisions for severing the agreement, even a provision for third-party arbitration if necessary. Also make sure you have the option to change the services you require even after the contract is signed, because your needs may change along the way.
- 5. WATCH FOR RED FLAGS:** Be alert to potential problems in the business relationship, such as poor communication, unmet deadlines and nonperformance of requested services. One or more of these problems may be grounds for terminating the agreement.

foreclosures and are bracing for a glut of properties coming to market," says Jonathan Nicholas, Re/Max regional director in Indianapolis. "Finding creative ways of doing business is going to be critical to our future success."

Nicholas is convinced that the winning real estate model in the not-too-distant future will be a mixture of unbundled and traditional services that takes into account the interests of increasingly demanding and well-informed consumers. "Our average customer has bought and sold several homes, and with every transaction sets higher expectations for the real estate professional," says Nicholas. The high pressure, arm-twisting tactics that defined the profession in the past are giving way to the idea of a real estate agent as partner. "We have evolved," Nicholas says, "but we can't stop there." ■

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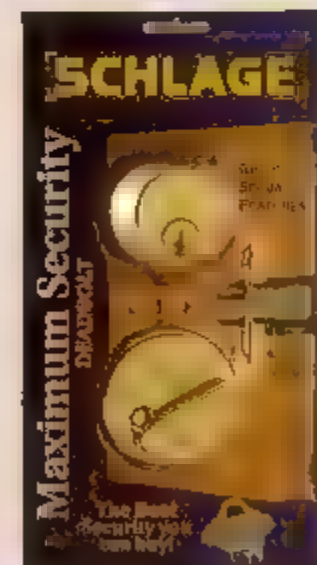
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Knob Appeal

New or antique, distinctive doorknobs add instant character to a house

by Terry Trucco

New knobs with an old look

Reproduction doorknobs are a smart choice if you don't want the expense of reconditioned antiques or the challenge of finding matching ones in quantity. Some companies produce exact replicas of historic styles, made with the same materials, and in some cases the same methods, as the originals. E.R. Butler & Co. in New York City, for example, makes Federal style cast-brass door knobs, while Craftsmen Hardware Company in Marceline, Missouri, produces Arts and Crafts-style knobs in hand-hammered copper. These companies and other specialists will also custom-make knobs to match a sample you provide. When buying reproductions, look for sharp detail and authentic design. To give a reproduction knob a more weathered appearance, Terri Hartman, manager of Liz's Antique Hardware in Los Angeles, suggests stripping the protective lacquer and applying a professional antiquing solution, available at most hardware stores.

1. **VICTORIAN** Solid brass knob set (two knobs, two escutcheon plates, and mounting hardware), \$40; Rejuvenation.
2. **FEDERAL** Polished and lacquered brass knob set, \$113; Omnia.
3. **COLONIAL REVIVAL** Fluted crystal knob set with brass escutcheon plate, \$60; Rejuvenation.
4. **ART DECO** Solid brass knob set in polished nickel, \$40; Rejuvenation.
5. **VICTORIAN** Porcelain-brass knob set with rosette, about \$170; Baldwin.

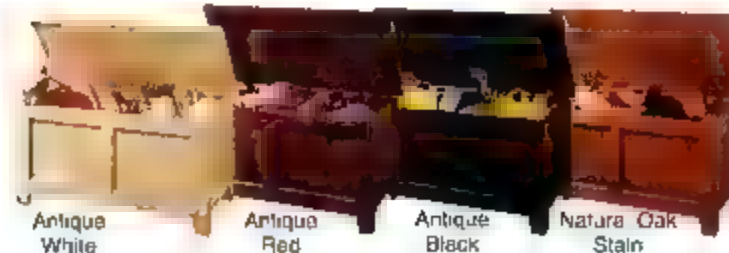
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Vintage knobs

Whether you want to restore the authentic look of an old house or just own a piece of the past, period doorknobs are easy to find in flea markets, antiques stores, salvage yards, and on the Internet. They need not be expensive. Simple pressed-metal knobs start at around \$15. Price depends largely on condition; it's cheaper to buy a knob "as is" than if it's been straightened, stripped, plated, and polished. A few caveats: Use old knobs only on interior doors, where security isn't a concern, and for installation purposes make sure any knob you buy comes with a properly sized spindle and set-screw and fits the thickness of your door. Your best bet is to bring the original knob or a picture of it when shopping for a replacement. For tips on choosing the right style of knob for your home, you can e-mail the Antique Doorknob Collectors of America: antiquedoorknobs@earthlink.net for advice.

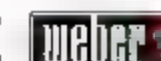
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Wood, clay, papier-mâché, and even lava were popular materials for doorknobs until the 1870s, when metal compression-casting was invented.

Contemporary designs

Contemporary style doorknobs may not be knobs at all. They're just as likely to be in the shape of fanciful lizards or in sculptural designs with the look of jewelry. "Almost anything goes with contemporary hardware," says Terri Hartman, coauthor, with Liz Gordon, of *Decorative Hardware* (Regan Books, 2000). Materials include metal, resin, ceramic, wood, glass, even stone. And whether your house is old or new, a one-of-a-kind knob is an affordable way to own and display a work of art.

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2. **ROUND ONYX** \$115; P.E. Guerin.
3. **EGG-SHAPED** Knob and rosette in brass with a hand-hammered silver finish, \$375; P.E. Guerin.
4. **STARFISH** Handcrafted in brass with 24-karat gold-plate finish, \$450; P.E. Guerin.
5. **SCULPTED DESIGN** Solid brass knob set with satin chrome finish, about \$212; Valli & Valli.
6. **SAND-CAST BRONZE OVAL** Knob set with rust patina (escutcheon plate not shown), \$343; Rocky Mountain Hardware.

Need to enlarge a hole to accommodate a new doorknob? Find out how—it's just one of the dozens of "Simple Solutions" at www.thisoldhouse.com or America Online Keyword: This Old House



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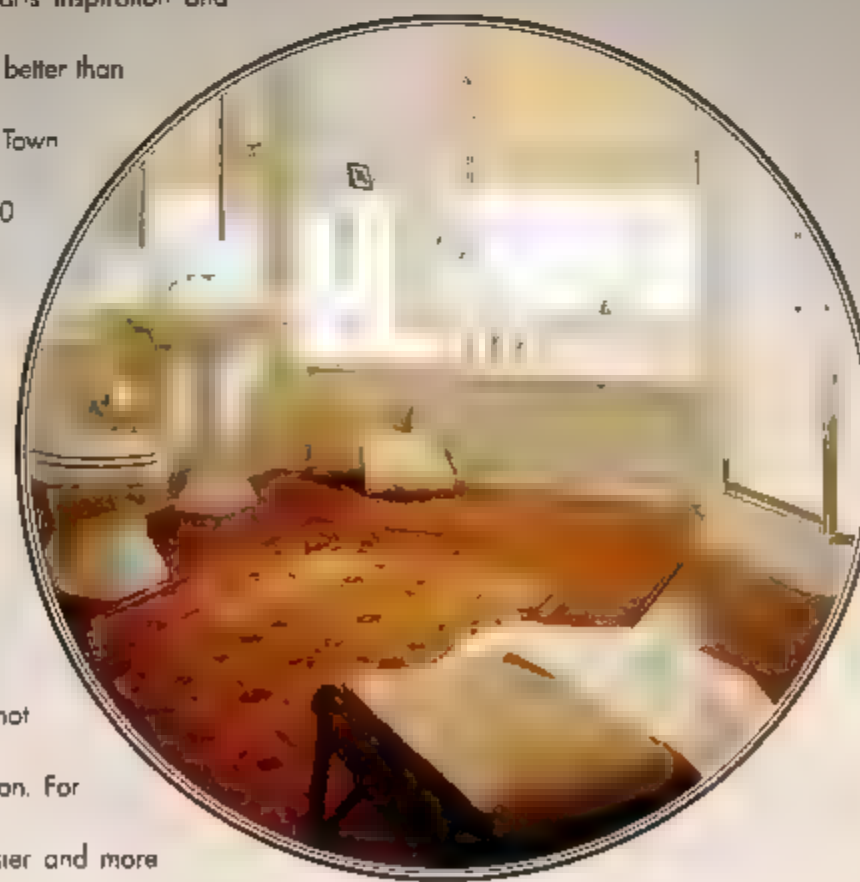
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Choosing & Using string trimmers

Trimmers and techniques to keep your grass looking its best

by John Kelsey

PHOTOGRAPHS BY JENNIFER LEVY

String trimmers, which cut greenery with whirling plastic lines, can trim right up to trees, steps and rocks. They're great for maintaining a neat edge along walks and beds, and they can tidy a rocky hillside that's too irregular to mow. Many can also accept a metal blade for leveling tough scrub and small saplings.

Roger Cook, *This Old House* landscape contractor, keeps two trimmers in his truck—one with plastic string, the other with a blade. He switches to the latter the minute the string stops cutting and wraps around a tough stem. String comes in a range of thicknesses and textures, but you're limited by what your machine can accept. "In most cases, heavier is better," says Roger. "The right texture, on the other hand, depends on your landscape. You have to experiment."

The trimmers themselves come in two basic varieties: the more costly and powerful gas models (2-cycle or 4-cycle engine, the latter up to \$350) and the economical electric (cordless or corded, some less than \$50). The right choice depends on the property's size, its terrain, and your tolerance for noise and pollution. Keep in mind: Trimmer tips spin at close to 400 mph, so don't forget eye and ear protection, as well as boots, long pants, and gloves. And stay clear of outdoor wiring, lest you zap yourself instead of the weeds.



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String Things

Gas-Powered Engines

PROS: Power to clean up a big yard, large cutting swath (16 to 18 inches)

CONS: Weight, noise, pollution, maintenance; the need to keep gas and oil on hand

Two-Cycle Engine

For an affordable trimmer (under \$200) with the power and the reach to clean up a large yard, look for a 2-cycle machine that has separate primer, choke, and throttle controls for easy starting. Two-cycle engines run on a mix of gas and oil.

PICTURED: A curved shaft that's easier on the back, with a loop handle for better balance and control.

Four-Cycle Engine

With a big jungle to tame, you'll want a trimmer with a 4-cycle engine. Though more expensive (\$300 and up), these powerful machines are easier to start, quieter, pollute less, and run smoother than 2-cycle motors, and don't require a gas-oil mix.

PICTURED: A common straight shaft, which is more durable—and versatile in the attachments it accepts.

Brush Cutter

For flattening brush and saplings with a brush-cutting blade, you need the control of bicycle-style handlebars, especially if a hearty trunk kicks the head back at you. Handlebars can be fitted to most gas-powered trimmers; however, they are less maneuverable for string edging.

PICTURED: A 4-cycle brush-cutting package, with handlebars, blade, and shoulder straps.

NO MORE TANGLED STRING

Typically, trimmer string comes wound around the head and is slowly eaten away with use. Some heads release more string automatically; others you tap on the ground. Eventually, when the spool is empty, you have to stop and wind a new one.

Check out Echo's new Rapid-Loader trimmer head (right), which has locking clips that hold short pieces of plastic string. When it's time to replace them, you just pull out the old line and slide in the new—no winding necessary. Roger loves them. "I keep a handful of strings in my pocket," he says. "Within 30 seconds, I can have new ones on and I'm off to work again."



PHOTO: MARK ROSKANS (BOTTOM RIGHT)



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Electric Trimmers

PROS: Portability and light weight; low price (\$60 to \$150); less noise

CONS: Less power; limited extension-cord reach or battery life; small cutting swath (12 to 15 inches); can't handle brush cutting

Electric With Cord

While not able to saw brush, a 3-amp or better corded electric machine is powerful enough to clean up a suburban yard, provided you've got outdoor outlets and a long extension cord. Plus, it's the least expensive option.

PICTURED: This model costs less than \$50.



Battery-Powered

Cordless trimmers can handle grass and weeds in a small yard, and they're easy to toss in the trunk when it's your turn to tidy Grandma's patio. The rechargeable 12-volt battery means no hassling with extension cords or gas-oil mixtures, and purchasing a spare battery pack will alleviate the disadvantage of the short run time.



Trimmer/Mower

For rocky and hilly acreage, consider a 4-cycle, two-wheel trimmer/mower. It will cut grass like a rotary mower without the shriek of metal blades scalping rocks, and because the string head sits way out in front, it trims right up to posts and walls. The disadvantages are price (starting at \$450) and the fact that you can't flip it up on edge for maintaining a crisp border around beds and walks, as you can with a regular string trimmer.

THE ORIGINAL WEED WHACKER

It's fun to blast through overgrowth with a big, noisy string trimmer, but the weeds get so tall where I live that they wrap around the head and make the motor bog down. Rather than chop them bit by bit (see page 64), I prefer to use an old-fashioned scythe. The motion takes a bit of practice, but it's fast, effective, and blissfully quiet—and you never have to go for gas or string. New ones cost about \$100, or you can pick up an old one at a junk shop or auction. Check out www.scythesource.com or www.scythesupply.com for tools and accessories.

—David Sloan

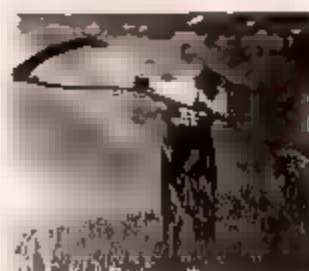


PHOTO: HULTON-DEUTSCH COLLECTION/CORBIS



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Trimmer Technique



Getting the height right

A string trimmer can strip a lawn bald if held too close to the surface. Keep the string head about 2 to 3 inches off the ground, just like a mower blade, and sweep the machine side to side in a steady motion parallel to the ground. Don't worry if you don't get it right the first time; we all make mistakes, and it will grow out—just like a bad haircut.



Cutting overgrown grass

If you trim tall grass and weeds at ground level, the stems are liable to tangle around the trimmer head and stall it. Roger's solution is to trim tall weeds from the top down, so the string chops them into little pieces. For big fields of grass, consider getting a special grass-cutting head that has three plastic blades designed to lay the stems down flat without tangling the mechanism.



Edging

Once you've established a clean edge along driveways, walks, and flower beds, you can maintain it with your trimmer. Just shift your grip so the string spins vertically, like an airplane propeller. It will track right along the bed line and make hash of any sideways-growing grass.



Trimming near trees, posts, and steps

A string trimmer can get right up to tree and shrub trunks, fence posts, and concrete steps. But be careful to stop short of hitting these with the string. You can kill a tree by stripping its bark, or cut a chunk out of wood or concrete. Approach these fixtures gingerly, and pull back as soon as you hear or feel the distinctive click of slapping string. (Or better yet, create mulch beds around trees and posts so you never have to get close.)



Cutting brush

When you switch to a metal blade for cutting brush and saplings, protect yourself with long pants, helmet, boots, and goggles or a face mask, plus shoulder straps to keep you from getting an aching back. Never remove the blade guard. It not only protects you, it also keeps the blade from wreaking havoc on rocks, walks, or posts.



Keeping it clean

With any trimmer, wipe off bits of grass and debris when you stop for the day, and check both the gas level and what's left on the string reel. Neatly coil the cord or recharge the batteries on electric machines. Some gas machines must be stored upright or level so fluids don't leak; check your manual.

From landscape design to lawn care, Roger Cook explains it all. Go to www.thisoldhouse.com or America Online Keyword: This Old House and select "Yard & Garden" in the Know-how section.

PHOTOS: MARK ROSKAMS

Ironically, gardening's best-kept secret comes in a bright pink container.



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HOMEOWNER'S HANDBOOK

STEP-BY-STEP PROJECT SERIES



This new half-round aluminum gutter gains its downspout elbows courtesy of a pop-rivet gun.

DETACH HERE


Installing Rain Gutters

BY JOSEPH TRUINI PHOTOGRAPHS BY MARY BETH MONTGOMERY

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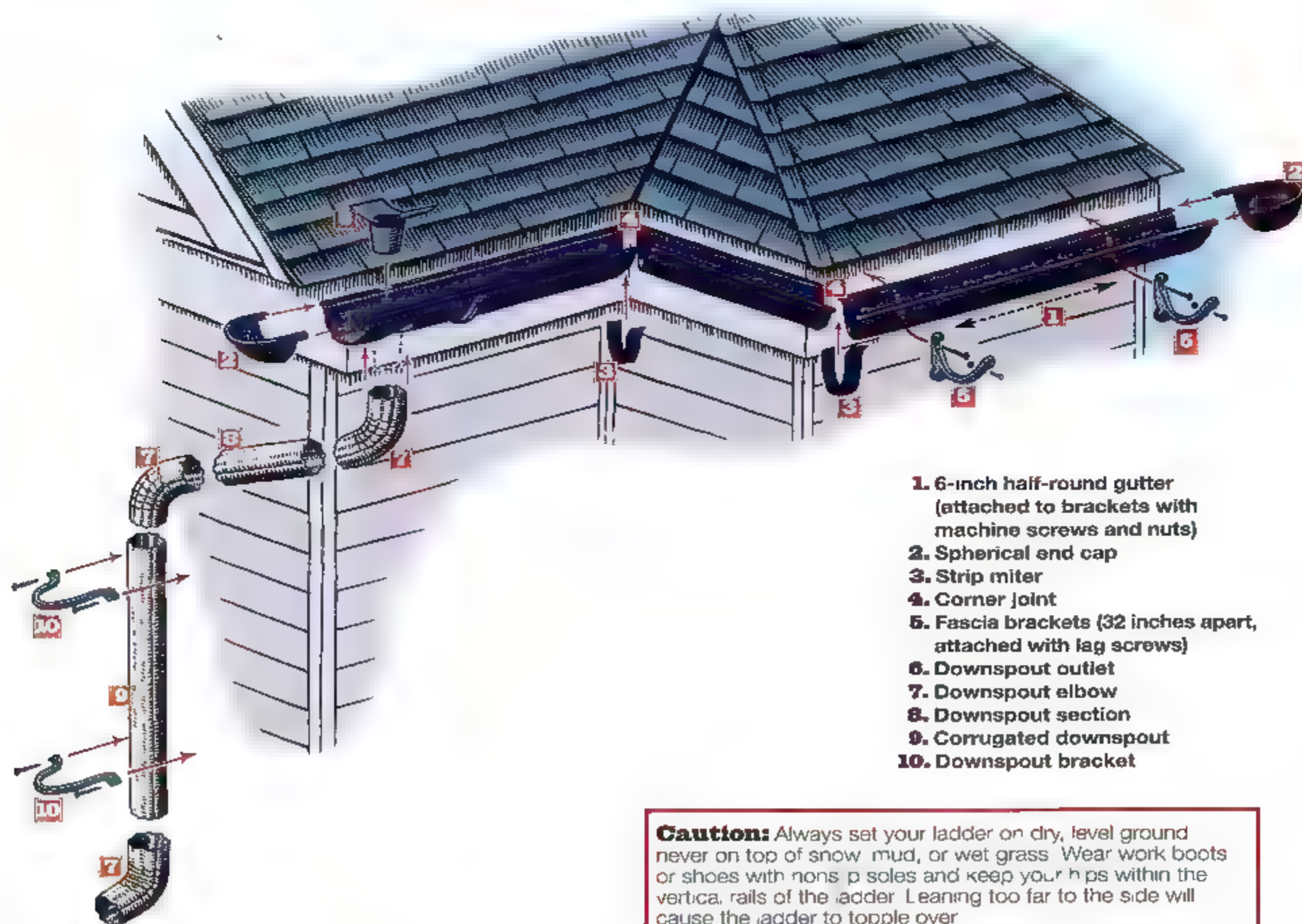


Anatomy

Many homeowners nurse their battered, leaky gutters along because they just don't see the reward of new gutters outweighing the effort required to replace them. That's why we enlisted Agustin Crookston, owner of Classic Gutter Systems in Kalamazoo, Michigan, to show how attractive gutters can be—and how easy to install. His company makes distinctive, half-round reproduction gutters, which have been featured on several *This Old House* TV projects. The dark-green aluminum gutters used here (\$2.75 per linear foot, materials only) were attached to the fascia with cast aluminum, closed-curl brackets (\$8 each), which the homeowners spray-painted

antique gold. At the ends of the gutters are 4-inch-diameter corrugated aluminum downspouts (\$1.75 per linear foot), which were ordered in white to match the house trim.

To ensure that gutters drain properly, make certain they slope ($\frac{1}{2}$ inch for every 10 feet) toward a downspout. For gutter runs longer than 40 feet, it's best to pitch the gutter down from the middle to a downspout at each end. Or you can slope the gutters down from each end toward a single downspout placed in the middle of the run. Determine what works best for your house before ordering gutters and attachments.



1. 6-inch half-round gutter (attached to brackets with machine screws and nuts)
2. Spherical end cap
3. Strip miter
4. Corner joint
5. Fascia brackets (32 inches apart, attached with lag screws)
6. Downspout outlet
7. Downspout elbow
8. Downspout section
9. Corrugated downspout
10. Downspout bracket

Caution: Always set your ladder on dry, level ground, never on top of snow, mud, or wet grass. Wear work boots or shoes with nonslip soles and keep your hips within the vertical rails of the ladder. Leaning too far to the side will cause the ladder to topple over.

Step by Step



1 Snap layout lines

- Mark the highest point of the gutter run on the fascia $1\frac{1}{4}$ inches below the metal drip-edge flashing (on the extra-wide fascia shown here, the gutter is lower down).
- At the other end of the fascia (or at the downspout location if there's one in the middle of the run), mark the low end of the gutter run, keeping in mind that the slope should be approximately $\frac{1}{2}$ inch for every 10 feet of run.
- Snap a chalk line between the two points (above).

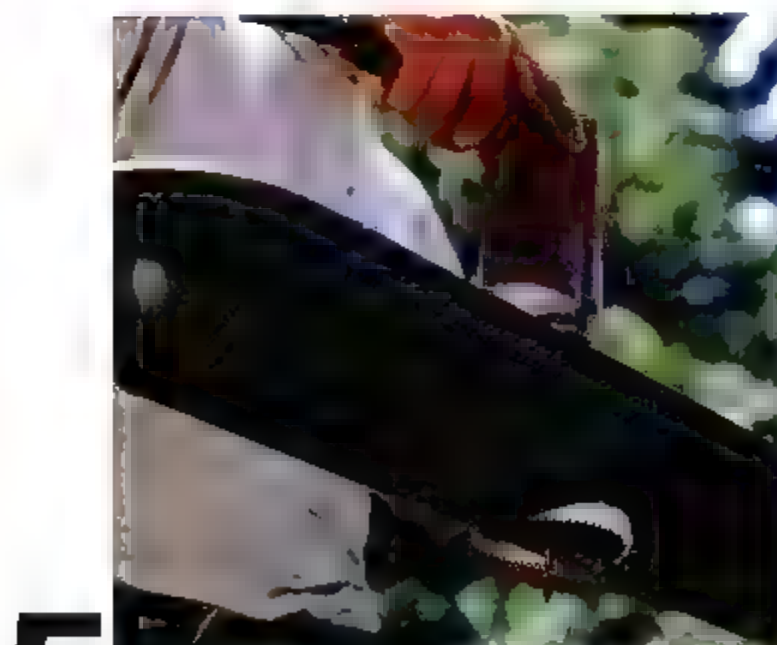
TIP: Check the fascia for rot—and make repairs if necessary—before installing the gutters.



2 Attach fascia brackets

- Locate the rafter tails behind the fascia; they're typically spaced 16 inches on center (look for telltale nail heads).
- Make a mark at the chalk line on every other rafter tail.
- Bore a $\frac{1}{4}$ -inch-diameter pilot hole through the fascia and into the rafter tail at each mark.
- Fasten fascia brackets with $\frac{1}{4}$ -inch stainless steel lag screws long enough to penetrate rafters 2 inches (above).

TIP: Rub soap on the lag screws so they'll be easier to drive through fascia and into rafter tails.



5 Cut downspout holes

- Use a downspout outlet to mark the location of the downspout on the low end of the gutter.
- To do this, turn the gutter upside down and place the outlet on top.
- Trace around the inside of the outlet to mark the downspout hole on the gutter.
- Drill a $\frac{1}{4}$ -inch-diameter hole through the center of the circular outline.
- Turn the gutter over and cut the downspout hole using a 4-inch-diameter hole saw chucked into a drill (above).



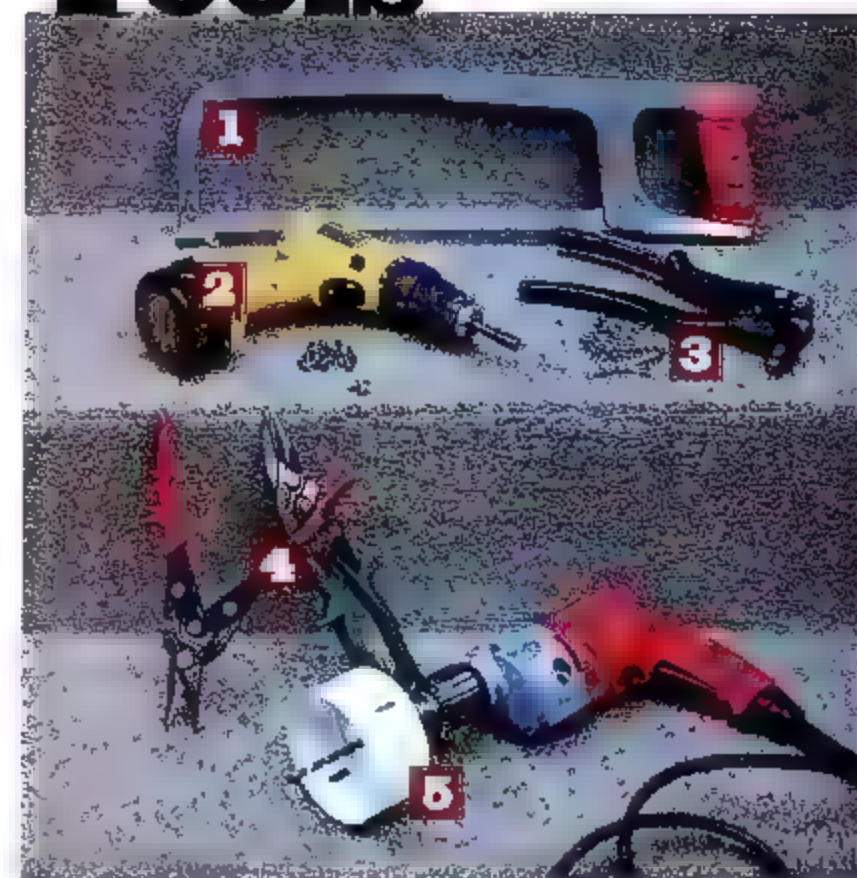
6 Install gutter

- Lay the gutter into the brackets that you've lag-screwed to the fascia.
- Rotate the gutter upward until its back edge slips into the hooks at the top of the back of the brackets (above).
- Through the screw-mounting hole in each bracket, drill a $\frac{3}{16}$ -inch-diameter hole in the front edge of the gutter.
- Secure the gutter to the bracket with a 1-inch-long #8-32 stainless steel machine screw and flanged nut.

TIP: Aluminum gutters and brackets can be spray-painted to match—or contrast with—the house trim.

Tools

Extend the life of your gutters by fixing drips, leaks, and sags. Go to www.thisoldhouse.com or America Online Keyword: This Old House and type "damaged gutters" in the search box.



- 1 **Hacksaw:** for cutting gutters and downspouts to length
- 2 **Cordless drill/driver with nut driver:** for joining gutter sections and also end caps with $\frac{3}{8}$ -inch-long, self-tapping, hex-head stainless screws OR
- 3 **Pop-rivet gun:** used to join gutter sections and end caps with $\frac{1}{8}$ -inch-diameter-by- $\frac{1}{4}$ -inch-long aluminum rivets
- 4 **Aviation snips:** left- and right-handed versions used to cut gutters and trim aluminum strip miterers
- 5 **Electric drill with 4-inch-diameter hole saw:** for cutting holes in gutter for downspout

ALSO NEEDED

- **Chalk line:** for snapping gutter layout lines on fascia
- **12-inch power miter saw with carbide-toothed finish blade (optional):** for sawing gutters and downspouts to length
- **Ratchet wrench with $\frac{3}{8}$ -inch socket:** for attaching fascia brackets to house
- **$\frac{1}{4}$ -inch-diameter stainless steel lag screws** (long enough to penetrate rafter tails 2 inches): used to attach fascia brackets to fascia and the rafter tails behind it
- **Drill Index**
- **Needlenosed pliers**
- **Tape measure**

Other Gutter Options



Copper Halfround



Vinyl U-Shape

Aluminum K-Style

Rain gutters are most often made of aluminum, because it's affordable, rust-resistant, lightweight, and paintable. The most popular profile is the K-style gutter (on the bottom, above right), which is commonly sold in 10-, 16-, and 21-foot sections for about \$1 to \$1.50 a linear foot at home centers.

Another common option is to hire a contractor to install seamless aluminum gutters—in this case, a giant coil of aluminum (.032 inch or thicker) is fed into a portable roll-forming machine that spews out gutters of virtually any length. Seamless gutters are much less likely to leak than sectional gutters, and they come in 24 different colors.

Expect to pay about \$7 to \$10 per linear foot installed.

Wood, copper, galvanized steel, and vinyl are options too. Wood gutters (about \$12 per linear foot) of redwood, cedar, or fir are used in restoration work. Galvanized steel (about \$7 for a 10-foot length) is strong but prone to rusting after a few years. Copper (above left) is a near-perfect gutter material, but it runs \$20 to \$30 per linear foot installed. Finally, there's vinyl (above right, top, in a U-shape), which is affordable (\$2 to \$3 per linear foot) and can't rust. Snap-together vinyl systems also make for easy installation, but the material itself and the limited color choices (white and brown) don't score high for aesthetics.

3

Saw gutter to length

- Cut gutter section to length with hacksaw and aviation snips, or with a 12-inch power miter saw fitted with a carbide-tipped finish blade (above).
- If the gutter continues around a corner, cut the appropriate angle (typically 45 degrees) on that end.
- If the run requires two sections of gutter, overlap them by 8 inches and use $\frac{3}{8}$ -inch-long, self-tapping, stainless steel screws or pop rivets, in two rows of four each, to join them.

TIP: Locate screws or rivets in the sides of the gutter, never in the bottom.



7

Form strip-miter joint at corner

- Cover the joint between two lengths of gutter at each corner with a strip miter—a 3-inch-wide strip of aluminum.
- Wrap the aluminum strip tight around the underside of the gutter. Secure it with eight pop rivets or sheet-metal screws.
- Cut a triangular section from the top of the strip miter (above) with snips, and then fold down the two flaps around the top edge of the gutter.
- This joint can also be made more waterproof with the addition of a high-quality siliconized caulk.

4

Attach end caps

- At the square-cut end of the gutter, attach a spherical end cap with aluminum pop rivets. (If the gutter doesn't turn a corner, fasten an end cap to each end.)
- To do this, hold the end cap in place temporarily with a single sheet-metal screw, then drill a $\frac{1}{8}$ -inch-diameter hole and install one pop rivet (above).
- Remove the temporary screw and replace it with a rivet.
- To ensure a watertight joint, seal the rivets and the end-cap seam on the inside of the gutter with a high-quality siliconized caulk.



8

Connect downspout to gutter

- Secure the downspout outlet to the gutter with four pop rivets or screws.
- Screw a downspout elbow to the outlet tube protruding down from the gutter.
- Hold another elbow against the house and cut a piece of downspout to fit between the two elbows.
- Use needlenosed pliers to slightly crimp the elbow to fit into the downspout (above).
- Fasten the parts together with pop rivets or screws.

TIP: Use two downspout brackets on a one-story house and three brackets on a two-story house.



LETTER FROM THIS OLD HOUSE

The Best-Laid Landscape Plans

by Roger Cook



Think of your yard as just another room of the house. In fact, it may be the most used and versatile space you have. You use it as an entrance, for entertaining, for recreation, and for relaxation. On top of that, a well thought-out and well-maintained landscape adds to the overall value of your property.

In this issue you'll get some great ideas for planning the perfect landscape (page 94). Unfortunately, when people are remodeling, too often I hear, "We had set aside money for the landscaping, but we decided to do granite kitchen countertops and radiant heat. Now we don't have anything left." The landscape plan becomes an afterthought, and all the attention is showered on the house itself. Homeowners often justify this with "But we want it to look beautiful!" Yet what they end up with is a grade-A renovation inside and a D-plus landscape, which detracts from the great renovation that they've spent so much time on. After months of trucks and construction crews coming and going, the lawn is inevitably a mess, sorely in need of a fix-up. How nice is even the most beautiful house if the yard looks scraggly, bald, and muddy?

The only way to get around this is to be sure to include your "outdoor room" in your overall budget. Consider exactly what would make the space look wonderful (or at least decent) and set aside a realistic amount. You can consult with a landscape contractor, landscape designer, or landscape architect to help you estimate the costs. Then—and this is the most important thing—don't touch that money until the appropriate time, when the house is finished and you're ready to turn your attention to the yard.

If you plan ahead, you can have a completed project that makes you smile every time you're outside. In the warm months, you'll spend more time in this "room" than in any other. And visitors to your new home will get their first glimpse of the care you put into the whole place as soon as they come down the driveway. Besides, when was the last time you played catch with the kids on the granite countertop or had a cookout on the radiant heat? ■

TOH landscape contractor Roger Cook suggests budgeting for landscape work at the start of a house remodel—and leaving the funds untouched until you're ready to work outside.

Coming in May

- Great outdoor rooms
- Installing a flagstone walkway
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- Fixing bouncy floors

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This Old House TV Project
Winchester, Massachusetts

BETTER THAN EVER

BY BRUCE IRVING
SENIOR PRODUCER, THIS OLD HOUSE TELEVISION
PHOTOGRAPHS BY KELLER & KELLER
STYLED BY JOJI GOTO



The completed TV project house (LEFT, photographed in January) has been renewed inside and out. Some rooms, such as the foyer (BELOW), needed only a new coat of plaster and paint. Home-owners Kim Whittemore and Bruce Leasure (TOP LEFT) love the house's warmth.

With work finished
at the TV project house
in Winchester, Massachusetts,
the 1922 classic glows
with new life



The Sunporch

With its leaky, out-of-place jalousie windows gone, the sunporch, rebuilt by Tom Silva and his crew, provides a wonderful getaway on the first floor. Radiant heat under the slate floor tiles keeps the room inviting even in winter.





This Old House TV Project Winchester, Massachusetts

Like a freshly pressed shirt,

the Colonial Revival house in Winchester, Massachusetts, whose renovation we documented, pleases the eye with crisp edges and smooth surfaces. Nearly nine months of reworking its innards and skin has given the building a sharpness of detail it hasn't had since it was built in 1922. Yet it avoids a dust-out-of-the-package feeling because so much care was taken to restore the original materials rather than replace them with new. Instead of a shirt brought home from the store, it's an old favorite just back from the laundry.

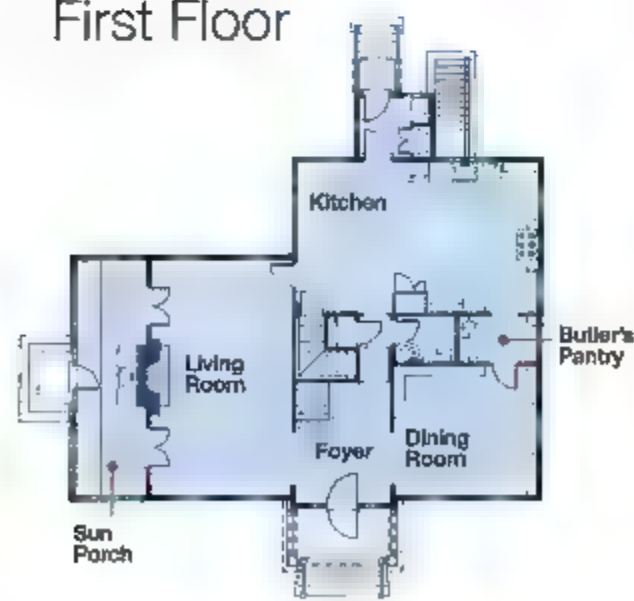
When we started on this TV show project with owners Kim Whittemore and Bruce Leasure last April, a common comment from the sidewalk was, "Why renovate? It looks fine from here." Up close, however, the imperfections hinted at deferred maintenance and the effects of age: a tired asphalt roof, alligatoring and peeling paint, rot around the sunporch. Those jalousie windows on the porch weren't so appropriate, either. Inside, the argument for rehab became stronger: cracked plaster, mysterious soot marks, an even more mysterious rot in the upstairs floor, and a dated kitchen whose shape and size were off just enough to preclude a simple change-out of cabinets and appliances.

So the surgery began, and with it came the inevitable surprises. The rot in the upstairs floor turned out to be the result of severed floor joists, the legacy of a careless plumbing job. Up came the entire bedroom floor, and in went several engineered joists. The soot in the living room came from an oil burner improperly vented up the chimney. Ten thousand dollars later, the flues were rebuilt.

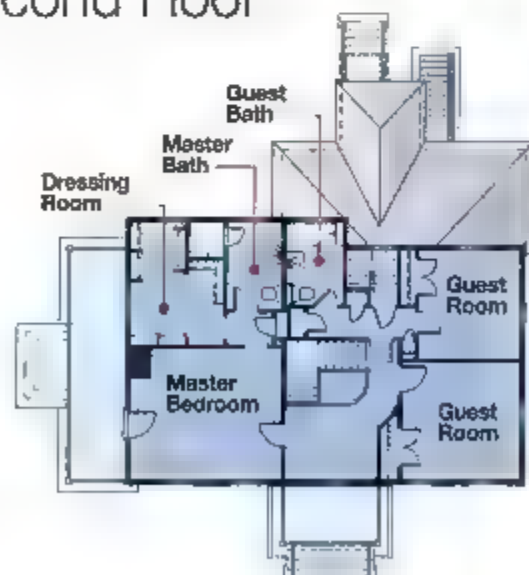
In the basement, where there had been early cheer about the fairly new, 220-amp electrical service, a domino effect began. To make room for a basement media room, *This Old House* general

The Plans

First Floor



Second Floor



The layout of the Winchester house didn't change much. On the first floor, space was stolen from a back stair and half-bath to enlarge the kitchen, which also gained square footage from a rear addition. The living room merely gained two new doors—to the kitchen and out to the sunporch. On the second floor, only the master suite changed. The bedroom kept the same footprint, but the bathroom was moved over to make room for a large dressing room.



Before



The Living Room

This narrow, deep room (before, *WNET* OPPOSITE) mostly needed new plaster and a coat of paint to cover years of grime. The room's great treasure is the ornate mantel, thought to be made of plaster until layers of white paint were stripped off to reveal solid mahogany.



when the kitchen was done, it had become a handsome and comfortable place that will surely be the heart of the new house

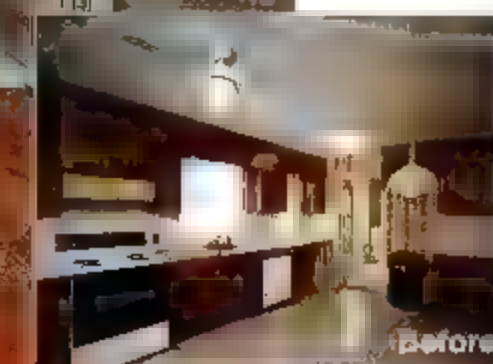


ABOVE: A custom-built tiger maple secretary gives Kim and Bruce a place to sit down with the household bills or recipes. The piece looks like it's free-standing, but it's attached to the wall, like the rest of the cabinetry.

contractor Tom Silva had to move a support column. That necessitated beefing up a main beam, which happened to hold an electrical junction box—which then had to be moved. Downstream, demolition in the kitchen and master bedroom revealed 1920s knob-and-tube wiring, which had to be replaced. Thus, while the electrical heart of the house was healthy, the arteries and capillaries required a transplant. Oh, and while the walls were open, didn't Kim need up-to-date telecommunications connections to run her consulting business out of the house? So master electrician Alen Gallant and team brought structured wiring to each room.

Outside, the porch rot conspired with inadequate footings to doom the sunporch, so Tom and crew suspended the roof overhead and put in a new deck and walls underneath, properly footed, framed, and insulated. Painting contractor Jim Clark determined that too many layers were causing the paint to simply fall off the building. The wide, thick siding that so distinguishes the house was stripped down to bare wood. Three fresh coats of period-appropriate sage-green paint later, the house is transformed, with a finish that will last a good long time.

And then there was the kitchen. Architect David Stirling called for closets, a back hall, and a back stair to clear out in favor of a rear



The Kitchen

*This dark, outdated room (before, **INSET LEFT**) was turned into a bright, sophisticated hub filled with modern appliances, plenty of storage, period-appropriate cabinets, and a large farm-table island. Wood flooring also supplanted vinyl, and soapstone counters replaced gold-flecked Formica. A small window seat adds charm to the large kitchen.*



The Master Bedroom

The original room (inset left) had so many doors, there was no wall for the bed. Architect David Stirling's solution: One door leads to both the master bath and the dressing room.

which arborist Matt Foti dug up from yards where they were no longer wanted. Roger brought in shrubs for new, expanded beds, and the fence company replicated the house's original arbor, adding a pergola for good measure. The result: a paradise for master gardener Kim.

Amid all this heavy lifting, plans had to be laid for furnishing the rooms Kim and Bruce looked forward to enjoying when the dust settled. The interior design team of Manuel de Santaren and Carolina Tress-Balsbaugh took on the task, specifying room layouts, paint colors, fabrics, window treatments, carpets, and, where necessary, new furniture. The result is warm, calm, inviting, and sophisticated—totally in keeping with the historic house, yet very clearly fresh.

In the end, nearly every surface of the Winchester house was worked on, another example of how much can go into revitalizing a structure that may look pretty good from the sidewalk. Often, the job gets done in stages, over years. In this case, we did a top-to-bottom clean-up in one session. With extra starch. ■

For a summary of the Winchester project, including time-lapse movies of the renovation and a directory of products used on it, go to www.thisoldhouse.com or America Online. Keyword: This Old House and select "Television Programs."

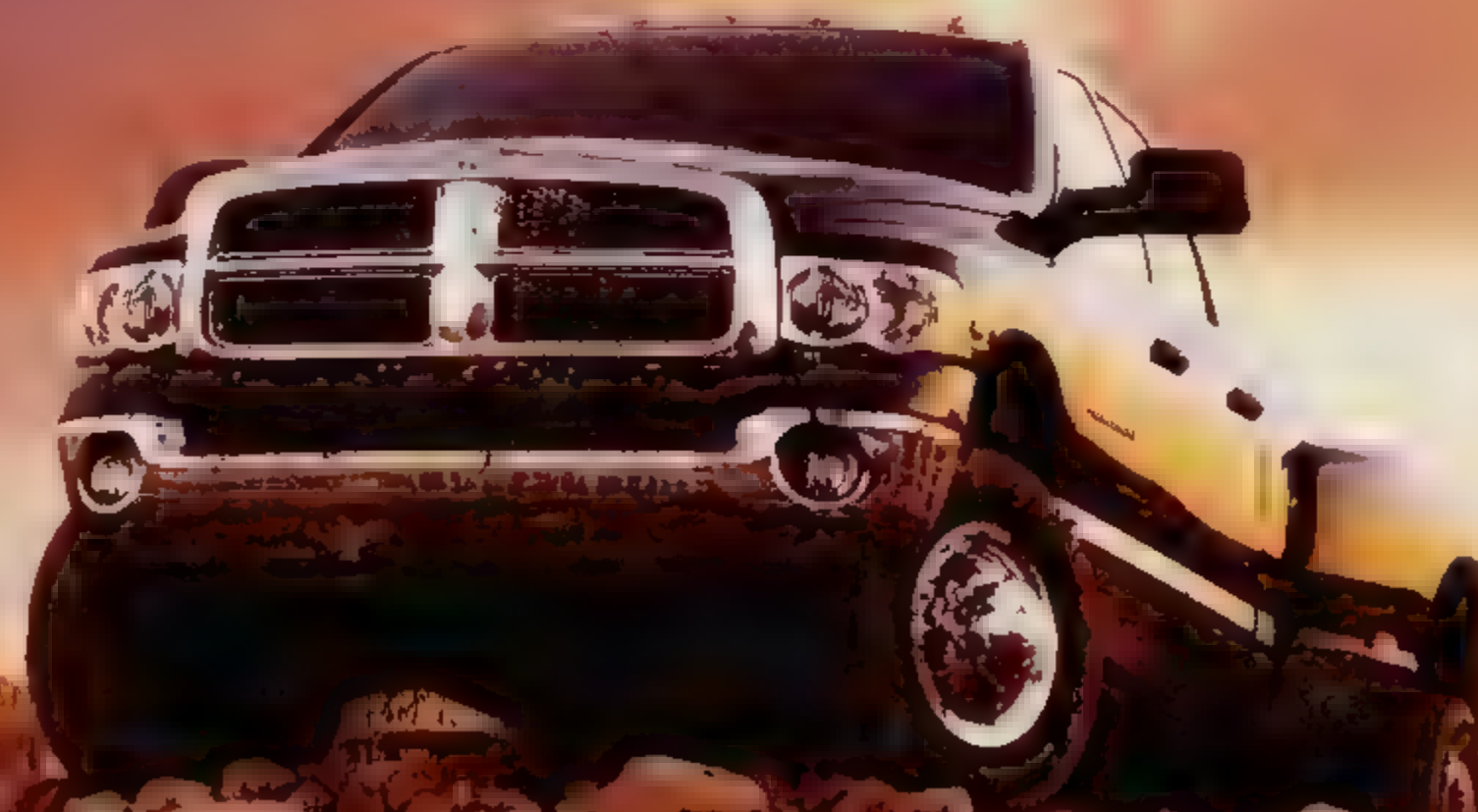


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**"OUR KITCHEN IS BEING PULLED APART.
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**"WE ASKED. THEY CAME.
WE WERE FLOORED."**



Meet the Smith family, winners of the "This Old House Dream Kitchen" contest. Soon Norm, Tom and the gang are coming to wreak havoc on their old, cramped kitchen and install the new kitchen they've always dreamt about.

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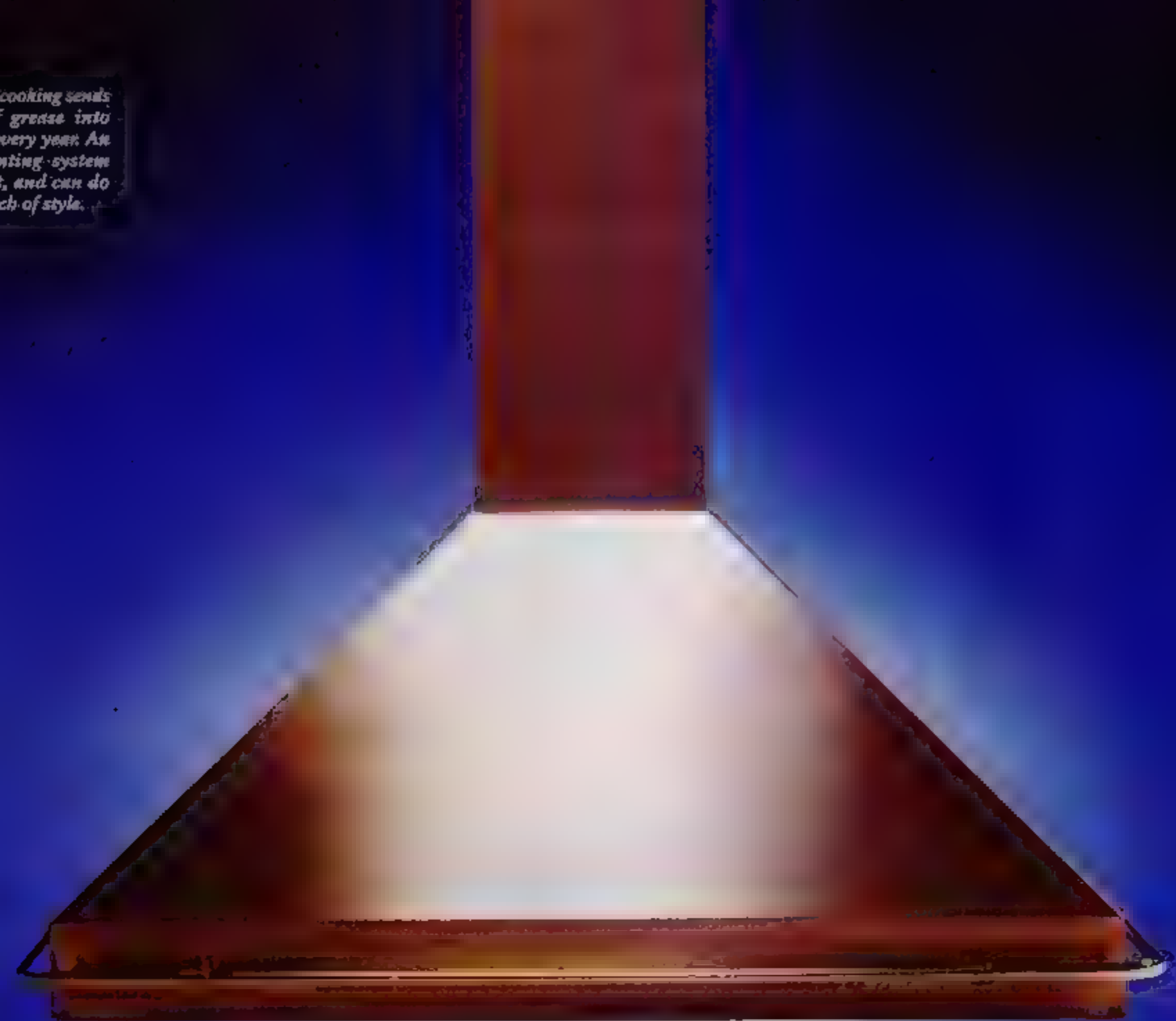
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On average, cooking sends a gallon of grease into kitchen air every year. An efficient venting system gets rid of it, and can do it with a touch of style.



range hoods keep kitchen air free of grease, steam, and odors

suck it up

BY MAX ALEXANDER

Until recently, range hoods came in two varieties. At the high end were the pro-style stainless steel models costing thousands of dollars and loaded with features. Then there was everything else: noisy, hard-to-clean under-cabinet units, in white or brown (40-watt lightbulb not included).

That's changed over the past few years as consumers have gotten smarter about the importance of kitchen ventilation. Without it, grease, smoke, and steam from even normal cooking can build

PHOTOGRAPH BY NICHOLAS EVELEIGH

Hood Basics

DUCTING Conveys grease, steam, and odors to the outdoors. Must be made of metal for safety.

DAMPER Prevents outside air from coming in by closing automatically when fan is off.

FAN Pushes dirty air into the ducts. The centrifugal fan shown here is the standard for high-performance hoods because it is more powerful yet quieter than propeller-style bladed fans. For the quietest operation, consider a fan that is mounted remotely (see "Fan and Filter Options," opposite).

LIGHTS Halogen bulbs provide bright, clear light at relatively low wattage. Natural-tone fluorescents are the next-best option, followed by traditional incandescents. (Note: Some smaller halogen bulbs must be special-ordered and can be costly.)

FILTER Designed to keep grease from reaching the fan and ductwork. This baffle-style filter is typical of high-performance hoods because it doesn't restrict airflow as much as a mesh filter does (see "Fan and Filter Options," opposite).

DIMENSIONS Ideally, the hood should be 6 inches wider than the cooking surface and 24 to 30 inches above the range top. Mounting it higher decreases its efficiency and may cause glare from lights.

ILLUSTRATIONS BY
LON TWEETON

Fan and Filter Options

REMOTE FAN

Mounting fans high in an attic within the duct, or outdoors at the end of the duct run, reduces noise without sacrificing power. In-duct remote fans can be further quieted with silencers.

GREASE-EXTRACTING FAN

Centrifugal force generated by a high-powered fan separates grease droplets from the airstream and spins them into an easy-to-wash fan housing. Because there's no filter, the fan operates at maximum efficiency.

MESH SCREEN

The most common type of grease filter. Screens restrict airflow more than baffle filters and need regular washing to maintain exhaust efficiency.

Installing It Right

When you're installing a kitchen ventilation system, make sure the duct is properly sized in relation to the fan's power. Follow the hood manufacturer's requirements, and be sure the duct fits in the intended space. (Most hood systems use rectangular ducts designed to fit neatly into stud walls; high-powered units use larger, round pipe.) You'll need a remodeling carpenter for the installation and an electrician for the wiring. If you're replacing a hood and properly sized ductwork is already in place, most appliance stores can provide an experienced installer. For the best performance, follow these guidelines.

- Use only rigid metal sections; flexible ducts trap grease in the ridges and reduce airflow. Plastic can melt or catch fire.
- Keep duct runs to less than 30 feet, if possible. Duct lengths longer than 30 feet may require a remote fan (see above).
- When calculating length, note that each 90-degree elbow is the equivalent of 5 feet of straight duct.
- Seal joints with aluminum tape, not duct tape.
- Try to locate terminal vent as far as possible from any windows so exhausted air doesn't draft back into the house.

up on woodwork, peel wallpaper, and send odors wafting through the entire house. "Indoor air quality is a big issue these days," says Karen Collins of Broan NeTone, the nation's largest manufacturer of range hoods. "As more people entertain in their kitchens, ventilation is seen as critical."

As a result, buyers at every level are demanding quieter operation, easy maintenance, effective lighting, and exemplary performance, all packaged in designs that complement the rest of the kitchen. And manufacturers are giving it to them, with more features and styles than ever before in every price range, from \$30,000 custom copper hoods to \$100 under-cabinet models.

DUCTED VERSUS DUCTLESS SYSTEMS

Kitchen ventilation systems come in two basic types: ducted and ductless. Ducted units suck bad air through a filter that catches grease, then into a run of ductwork that vents to the outside of the house. Ductless hoods pull air through a mesh screen and carbon filter to trap grease and odors, then recirculate it back into the room. While easy to install and essential in places where ducting isn't an option, ductless models are nowhere near as efficient as units that exhaust to the outside.

Ducted systems can be either overhead models, which capture smoke and steam as they rise from the cooking area, or down draft units, which suck bad air down through vents behind or in the surface of the cooktop. Overhead units are the more common type. They can be mounted against a wall, hung over an island cooktop, or even combined with microwave ovens that mount under stock cabinetry. While these so-called combo units solve the problem of where to put the microwave, their smaller fans and lack of a true hood make them less effective at removing smoke and grease.

FAN POWER REQUIREMENTS

Of all the factors to take into account when buying a vented range hood or downdraft unit, the most important is fan power. Measured in cubic feet of air per minute, or cfm, a fan's power should be matched to the heat output of the range or cooktop. An easy way to calculate fan power is with the 100-to-1 rule: For every 100 Btu a range produces, the fan should exhaust 1 cfm. In general, you can assume that an under-cabinet range hood moving 200 cfm should be plenty in an average kitchen with a 30-inch, four-burner range. Downdrafts and chimney style units, which are typically used with island cooktops, have to work harder to capture smoke and steam and require about 25 percent more fan power (see "Island Options," page 90).

While it may be tempting to buy a high-cfm "muscle hood" that will whisk away every last odor, too much fan power creates its own problems: more noise, potentially more complicated installation if ducts have to be larger, and higher energy bills as the fan sucks out heated or air-conditioned room air along with all the smoke and grease. A 600-cfm hood, for example, can remove the equivalent of all the air in a 15-by-15-foot room in about three minutes. If a house is tightly built, that could lower the indoor air pressure enough to pull in dangerous fumes from furnace or water-heater exhausts as well as burning fireplaces or woodstoves, a phenomenon called backdrafting. If you're installing a big fan—400 cfm or greater—in a recently

built house, consult a home-energy expert to determine if you also need to install a system that supplies outside "make-up" air when the fan is running.

OTHER CONSIDERATIONS

Once you've determined the basics of vent type and fan size, there are other factors to consider when shopping for a range hood. Here are a few to keep in mind.

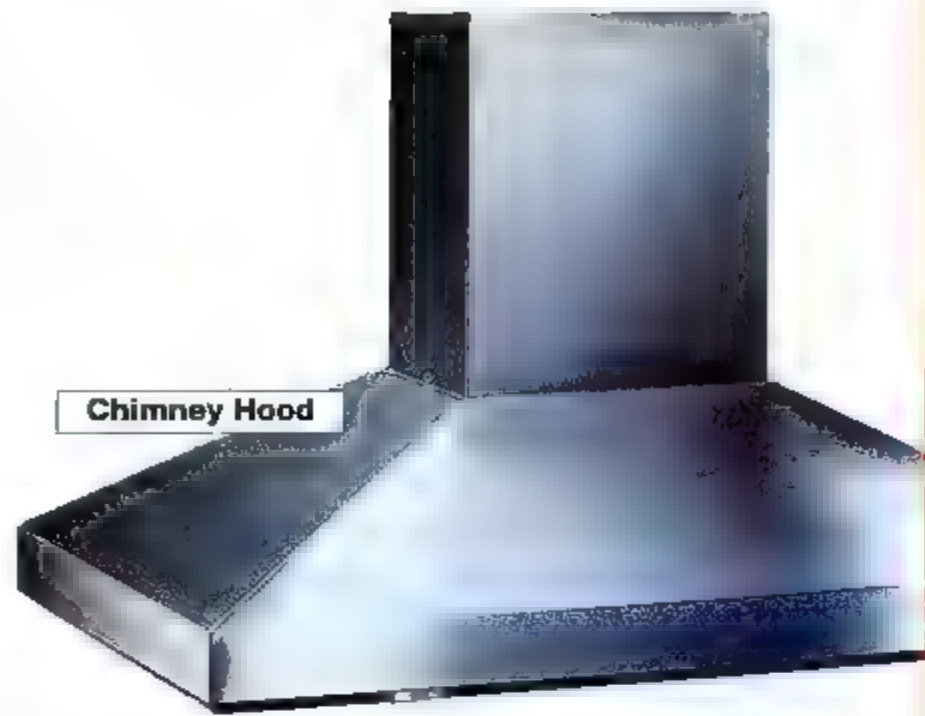
- **THE NOISE FACTOR.** Converting the fan's whoosh into a whisper has become an obsession with hood manufacturers. At Broan NuTone, technicians recently designed a new type of super-quiet ball bearing as well as high-tech fan blades and low-turbulence airboxes to keep air flowing smoothly. To see how one model compares with another, check its sone rating. One sone is about the loudness of a refrigerator's hum. A typical fan running at top speed generates five to six sones.

- **FAN CONTROL.** Being able to adjust the fan to the kind of cooking being done, high for stir-frying, low for simmering, helps reduce noise and saves on utility bills. Variable-speed fans are often paired with thermostats that automatically switch the fan to high when the air over the stove gets above a certain temperature.

- **KEEPING IT CLEAN.** These days even inexpensive, conventional hoods come with easy-clean Teflon surfaces and filters that sit flush with the hood's bottom so there are no hard-to-reach crevices to collect grease. The filters themselves can be removed and popped into the dishwasher. Some new hoods feature an LED display that reminds you when it's time to clean the filters (usually after 30 hours of operation). Zephyr and Vent-A-Hood make models that have no filters at all. Instead, a powerful fan generates enough centrifugal force to spin grease from the air into an easily cleaned housing or pan. Zephyr is also making it easier to keep hoods clean on the outside with its just-introduced touch-free infrared switch, so you can start the unit even when your hands are covered with cookie dough.

- **LOOKS.** Big, boxy commercial hoods can look out of place in today's stylish kitchens. "The feedback we're getting is, 'We hate this big hood—give us something that's not so ugly,'" says Wendy Holdsworth of vent manufacturer Faber. So her company and others have introduced sleeker, European-inspired hood designs. In fact, to fit in with a kitchen design, a hood can be sculpted into virtually any shape and covered with almost any material, including copper, brass, glass, tile, enamel, and wood (see "Now You See It, Now You Don't," page 92).

Some people disguise the hood altogether and place its working parts in an alcove or behind cabinetry. That's the route being taken by Heidi Smith, owner of the *This Old House* Dream Kitchen project house in Lake Forest, Illinois. She plans to sheathe her appliances in painted maple panels to match the new cabinetry, and do the same with the range hood. "Once you make the decision to hide the refrigerator and the dishwasher, you're not likely to show off the range hood," Smith says. So much for the restaurant look. But even if you don't see the range hood, you can breathe easier knowing it's there.



Chimney Hood

Island Options

There are two ways to vent cooktops on kitchen islands or peninsulas: downdraft units or chimney-style overhead hoods.

DOWNDRAFT SYSTEMS are the less intrusive choice. Their vent openings are either built into the cooktop surface or in a retractable unit (below) that rises up when the cooktop is in use and disappears from view when not needed. Downdrafts work only with cooktops, not ranges, because the base cabinet houses the fan and motor. Bad air is exhausted through a duct run underneath the floor. Because they force rising hot air to make a U-turn, downdrafts are less efficient than overhead hoods. A downdraft fan should move 1 cfm for every 75 Btu of burner output.

CHIMNEY-STYLE HOODS are better at catching grease and steam. Even so, they use the same 75-to-1 formula for fan size, to offset the effect of drafts around the cooking area. Chimney-style hoods come in all sorts of striking designs and materials (a good thing, given their visual prominence), but they're expensive, costing \$1,000 or more, depending on size and features. Hang them securely from adequately sized joists and no more than 30 inches above the cooking surface.



Downdraft

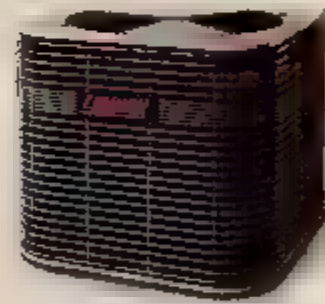
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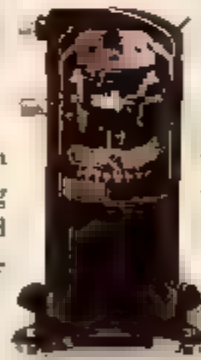
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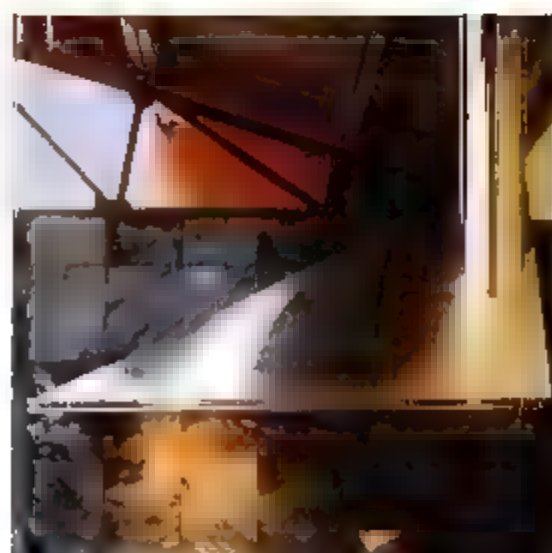
Now you see it, now you don't

From farmhouse-style to industrial chic, there's a custom hood design to suit every decor

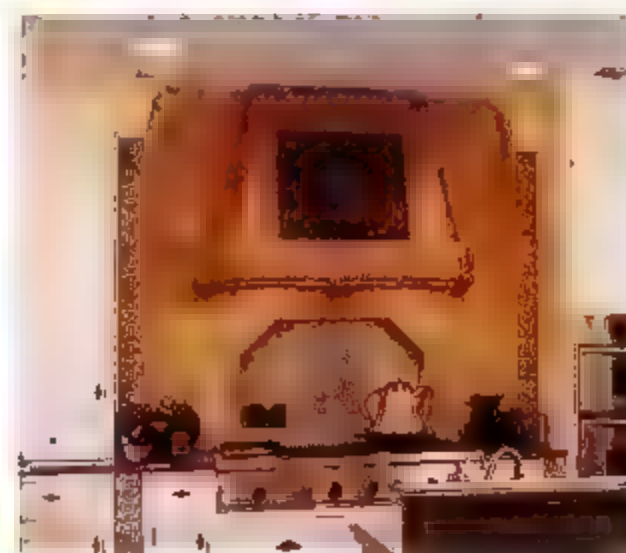


Enclosing the hood in a classic wood mantel creates an elegant cooking alcove.

A faceted bow-front hood made of maple panels cloaks a powerful 1,100-cfm vent fan.



The asymmetric Dorsa hood from Cheng Design looks ready to take flight. A remote 1,000-cfm fan provides the air-moving muscle.



Copper paint gives this wooden hood an antique feel, but tucked underneath are a state-of-the-art restaurant-style fan and filters.

PHOTOS, CLOCKWISE FROM TOP LEFT: PETER LEACH; DAN STOLEY; STEVEN WHITSETT (ALL COURTESY OF DUALITY CABINETS); CHENG DESIGN (LOWER LEFT)

For more on kitchen ventilation systems Go to www.thisoldhouse.com or **America Online Keyword:** This Old House and type "hoods you can trust" in the search box.

TV with roots

America's most-watched gardening program returns for its 28th season on PBS with a fresh crop of all-new episodes. Get back to basics with useful, fun and easy tips from the garden to the kitchen.

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planning the ideal landscape

A beautiful yard not only adds curb appeal to your home, it creates an outdoor space that you can enjoy virtually year-round, whether you're having a cookout on the patio or viewing the garden from the kitchen window. As an investment, landscaping can increase the value of your property by as much as 20 percent—if it's done well. And the only way to do a good job, says *This Old House* landscape contractor Roger Cook, is to have a plan. "You wouldn't build a house without a well-thought-out plan, and you shouldn't try to landscape without one, either." Whether your yard is postage-stamp-size, a sweeping estate, or something in between, formulating a good plan can be broken down into five simple steps. On the following pages, we take you through each part of the planning process, from collecting ideas to scheduling the installation.

in 5
easy
steps

BY SARA JANE VON TRAPP

PHOTOGRAPH BY DOUG ROSA ILLUSTRATIONS BY TIM GRAJEK



1 Brainstorming & Budgeting

The first task is to zero in on the kinds of features you like in a landscape, what would best fit your lifestyle, and any problems you want to solve in your yard. Start collecting ideas to create a visual scrapbook. Clip pictures from magazines, search for images online and in books, take snapshots of the elements in friends' yards and public gardens that appeal to you. Hold a family meeting to talk about what you'd like—such as colorful perennial beds, a koi pond, or a rose-covered arbor—and what you need, like a patio for outdoor dining or a front walkway that doesn't flood when it rains. Ask yourself: Is privacy a concern? Do you want to create some shade? Do you expect to entertain outside? Do you need space for kids to play or dogs to run, or to grow a vegetable garden? Which colors do you gravitate toward again and again?

Then figure out how much time you will have to spend on upkeep chores like mowing, pruning, fertilizing, and, most important, watering. Because there's no such thing as a no-maintenance landscape "Lugging the hose around the yard trying to keep up with drought conditions gets old fast," says Roger. "But if you let your new

landscape dry up and die, you've wasted a lot of money." So consider irrigation up front. Inexpensive soaker hoses (about \$9 for a 50-foot hose), which "sweat" water along their entire length and can be buried beneath mulch, are fine for densely planted flower beds. If you need to target specific plantings, choose a drip-irrigation system, which uses strategically placed "emitters" or "micro-sprinklers" to direct water only where it's needed. Such systems are less prone to clogging and start at about \$30 for a 50-foot kit. But neither choice is good for watering a lawn. The most efficient and water-conserving way to water the whole yard is with an in-ground irrigation system—as long as the sprinklers are set to hit grass and plantings, not the driveway. It's also the most expensive way, starting at about \$5,000 for a quarter-acre.

Establish a ballpark budget for what you want to spend on the whole landscape. Once you've outlined your wish list, a professional can help you reconcile your wants with what you're willing to spend (see "Hiring a Pro," page 98). Below, you'll find an overview of the kinds of changes three different landscape budgets can produce.

3 Budgets, 3 Landscapes

Here's a look at the features that three typical landscaping budgets can buy (irrigation systems not included).

Hiring a professional to do the design and installation work can add as much as 15 percent to the total cost.



\$2,500

- poured-concrete walk, 12 ft. long
- foundation plantings in front
- 1 tree, 8–10 ft. tall



\$7,500

- concrete-paver walk, 12 ft. long
- foundation plantings in front and along one side of the house
- 3 trees, 10–12 ft. tall
- ornamental picket fence, 20 ft. long
- low-voltage walkway lighting



\$15,000

- concrete-paver walk, 20 ft. long
- bluestone patio, 12 by 14 ft.
- foundation plantings and ground covers around the entire house
- 3 trees, 10–12 ft. tall
- ornamental picket fence, 20 ft. long, and arbor with gate
- small fountain or pond



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Seeding is relatively easy and inexpensive—about \$40 per 1,000 square feet. To reinvigorate a scraggly lawn, simply rake off any dead turf, add a thin layer of topsoil, apply lime and fertilizer with a broadcast spreader (about \$30 at a garden center), then use the spreader to sow the seed. Use the same method if you're starting a small lawn from scratch, but cover with a thin layer of straw or salt hay to help hold moisture.

If you need a lawn in a hurry and don't have acres to cover, sod is a better option. These ready-to-lay sheets of turf need only be put down by hand in snug rows and watered. But instant gratification comes at a price—five to ten times the cost of seed (including installation). "That's because you're buying 18 months of someone else caring for the grass during its temperamental youth," says Roger. It may be worth the expense, however, to patch up high-traffic areas or to instantly set the stage for summer lawn parties.

Parts of any landscaping job require nothing more than sweat and tears—say, spreading mulch—but others—regrading a half-acre, for instance—require a little expertise. When it comes to figuring out who is going to do the heavy lifting, Roger's rule of thumb is, "If a project is going to take you more than two weekends to do, that's a tip-off that you should hire a professional."

When it comes to choosing plant varieties, garden-center pros can suggest suitable options for your yard. Alternately, your county's cooperative extension office can connect you with one of their agents—educators associated with the state university. Agents offer free advice on horticulture and environmental issues, including choosing noninvasive species and successfully transplanting trees. They may even recommend a landscaping professional for hire.

Landscape designers are well-versed in plant choices, soil conditions, and hardscaping materials. They are often willing to work on small-scale designs, and will draft a landscape plan. Fees range from \$40 to \$100 per hour. Landscape architects, who hold an advanced degree and are registered with the state, render more comprehensive plans, typically computer-drawn, outlining drainage, hardscaping, and planting schemes; they charge \$100 to \$150 per hour. Landscape contractors handle installation: removing old tree stumps, installing irrigation, laying down walkways, putting in plants. Some contractors—often called designer/builders—also provide design services; others partner with landscape designers or architects for one-stop shopping. Expect to pay \$40 to \$55 per hour for installation services.

SHOTO KEI, ET AL.

Because every yard is different, you or your landscaping professional shouldn't put pen to paper without considering the specifics of your property. Make sure to do the following:

CONSIDER THE ARCHITECTURE A brick Colonial begs for a formal layout and neat hedges, while an ornately skirted Victorian looks best free of foundation plantings. A successful landscape blends in with both the neighborhood and the natural environment.

TAKE MEASUREMENTS Knowing the distance between the house and the street and property lines, the size of the front porch, and even the height of windows from ground level is necessary to plan the width of a walkway and choose the right size plantings.

CHECK THE GRADE Runoff from gutters, lawns, and planting beds should be directed away from the house and drain quickly from walkways and patios. To check this yourself, rent a transit level from the local home center to measure your property's con-

tours, then you can adjust the scope as necessary

DETERMINE THE PLANTING ZONE You can find a zone map online at www.thisoldhouse.com or in any basic gardening book. But a garden-center pro, extension agent, master gardener, or the local garden club can be invaluable in helping you choose plants suitable for your location and climate.

NOTE SUN AND SHADE PATTERNS Plants can be picky—you wouldn't want to plant hosta on the sunny side of the house or seed a lawn under an ancient beech tree. You also want to note areas exposed to wind, so you can put less-hardy specimens in a sheltered spot.

TEST THE SOIL Your local extension service will analyze a sample of your soil for a minimal fee (\$10 to \$15) and help you determine what amendments it needs—sand, lime, fertilizers—to support a lush lawn and other plants.



4 Drawing the Plan

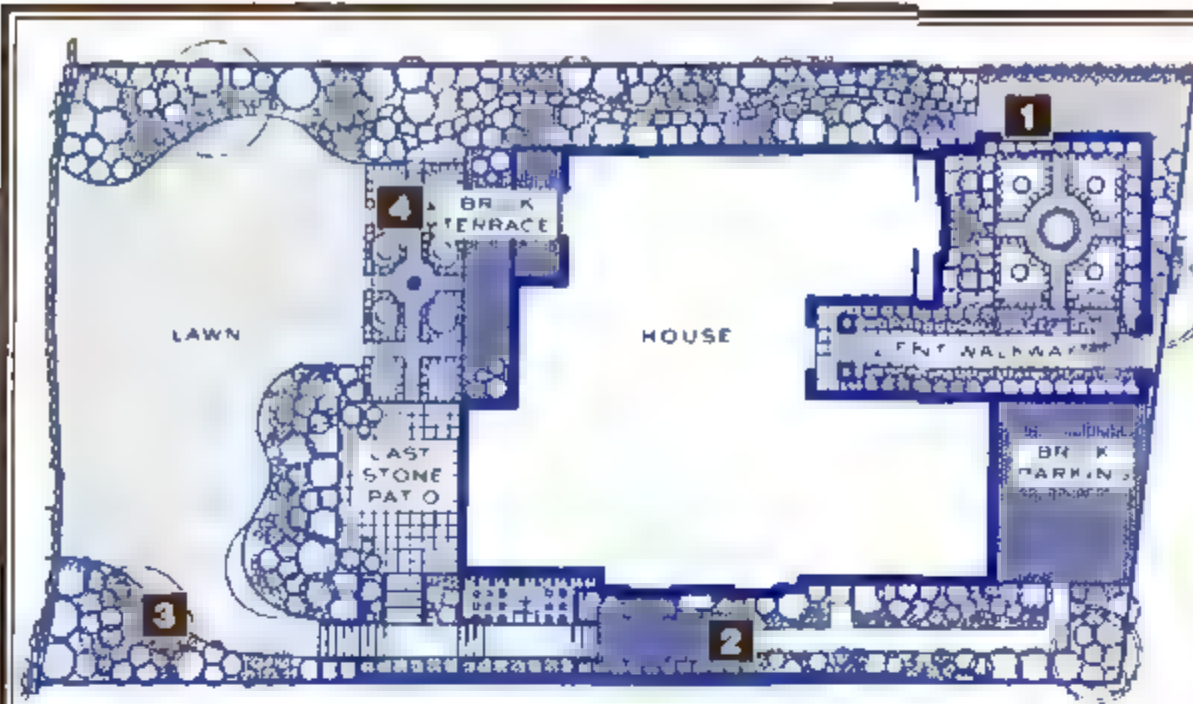
...office will be plants just because the flowers look good at the garden center," says Roger. "A plan will help you put the right plant in the right place—not to mention the sprinklers, pathways, and patio furniture. To sketch a plan yourself, start with a bird's-eye view of your property, including the house and any existing landscaping elements that you plan to keep. If you're uncomfortable drawing freehand, try landscape drafting software such as Broderbund's 3D Home Landscape Designer (\$30) or Punch! Software's Master Landscape & Home Design (\$60). Next, add dimensions to the drawing, adjusting the sketch as necessary. Then add in the larger hardscaping elements—patios, walkways, decks—followed by large trees and shrubs, and finally smaller planting beds. (For some basic design ideas, see "Landscape Design Tips," below.) It's important to find out from your municipality if there are local laws governing things like the extent of curbside plantings, maximum wall or fence height, and the installation of permanent structures such as decks and porches.

If a professional is producing a plan, he should present it to you with props, such as photographs, models, and samples of plant and hardscaping materials. Ask to visit past projects with him to help you envision what has been drawn. Be sure the plan is sensitive to your wants and needs, particularly the amount of maintenance it will require and whether it fits your budget. If you're not happy, send the plans back to the drawing board. "It's easy to move a tree or walkway on paper, but it's not so easy once it's been installed," says Roger. "If you invest time up front to create a plan you're happy with and will stick to, you'll save money in the end."

Landscape Design Tips

A GOOD PLAN SHOULD INCORPORATE SOME OR ALL OF THE FOLLOWING:

- **BUILD IN CURVES** Sweeping walkways, planting beds, even patios soften the hard edges of a house.
- **VARY ELEVATIONS** A low retaining wall around foundation plantings or a large tree adds interest to a flat yard.
- **USE INDIGENOUS MATERIALS** Patios, walkways, fences, and walls made from native stone or wood blend in better with the natural environment.
- **PLANT FOR FOUR-SEASON APPEAL** Use a combination of deciduous and evergreen plants to ensure that a variety of foliage, flowers, and fruit provides year-round interest.
- **CREATE FOCAL POINTS** Plant a single large specimen tree, add a water element, or, better yet, wind a path toward an existing feature, such as a large boulder or a stream.
- **USE COLOR STRATEGICALLY** Red and orange foliage and flowers stand out, which makes them perfect for highlighting doors and pathways; blues and greens, which recede from the eye, help minimize views of other houses or roadways.
- **ADD LIGHTING** Illuminating specimen plants, walkways, or water elements accents the garden at night.
- **REPEAT PATTERNS** Placing the same plants or colors throughout a landscape, particularly on both sides of a walkway or patio, draws the eye across the whole scene and unifies it.



From a Plan a Garden Grows

A professionally rendered landscape plan is typically a series of drawings, each focusing on a single element. Perhaps the most important is the planting plan, which maps out the location of all of the site's greenery. The computer-drawn version above, created by landscape architect David Pfeiffer, was used to plant the residential garden seen in photos 1 through 4. It was accompanied by a plant list specifying varieties and quantities to be used. To assist contractors working on the project, separate drainage, irrigation, and lighting plans were also included, as well as elevations of the landscape and structures, like the courtyard fountain.

PHOTOS: ANDREW DRAKE FOR THIS OLD HOUSE



5 Installing the Job

With plan in hand, determine whether you will do all of the work at once or if it will be staged over several years. Installing the front walkway and foundation plantings now, for example, and adding ornamental trees and a pond a year or two down the road, is one way to cope when time or money is short.

Regardless of when the work is done, the first step is acquiring all of the necessary permits. Although many cities and towns do not require permits for landscaping, they may be concerned with the work's impact on nearby wetlands and floodplains and with how the new landscape will affect property lines and rights-of-way. (Contact your local building and conservation departments to determine the specifics. Before you put spade to earth, call the local utility location authority to mark the routes of buried gas, cable, electrical, water, and sewer lines. (Call Dig Safe at 888-344-7233 for the proper contact in your area.) Also, make sure you know where any septic systems or wells are located so you can avoid damaging them.

Once the work begins (see "How to Proceed," below), monitor each stage and ask questions—you don't want to have to dig up the fence because the posts were sunk on the wrong side of the property line. Note that slight adjustments may be made when arranging plants on site to take best advantage of their sizes and shapes.

After the last bit of greenery is in the ground and you're finally ready to put up your feet, remember that you have a living investment that will need some TLC—and consistent watering—to reach its potential.

How to Proceed

1. Obtain necessary permits, contact utility location authority, and get septic plan from building department.
2. Remove trees and stumps (if necessary).
3. Dig up any specimens to be transplanted; wrap in burlap, water well, keep out of sun, and replant as soon as possible.
4. Measure and lay out parameters for hardscaping elements and plantings.
5. Grade for walkways, patios, lawn, and planting beds.
6. Install drainage and irrigation systems, and run wiring for lighting, ideally in buried PVC conduits (so you can retrofit lighting without disturbing the hardscaping).
7. Install hardscaping, regrading as necessary.
8. Lay out and install plants, amending soil with compost.
9. Install light fixtures along pathways, in beds, and around trees and other focal points.
10. Mulch planting beds.
11. Add lime and fertilizer to the soil in lawn area, then seed or sod.
12. Water, water, water.

For a look at how *This Old House* landscaped two project houses, go to www.thisoldhouse.com or America Online Keyword: This Old House and type "yard work" in the search box.

Under-Cabinet Lighting

In this butler's pantry, under-cabinet fixtures light the countertop workstation for easier food prep.



Sorting through the options for adding this important type of task light

Ceiling and wall-mounted light fixtures are often as much about looks as they are about light, but under-cabinet fixtures do their job discreetly. Workhorses in the kitchen, they're equally useful in a home office, laundry room, or workshop to provide task light over otherwise shadowy counter surfaces. A string of lights tucked underneath a run of cabinets can even have a brightening effect throughout a room, with different types of fixtures (and bulbs) creating subtly different lighting effects. So before you head to the home center or lighting store, read on—and figure out which style suits your needs. ►

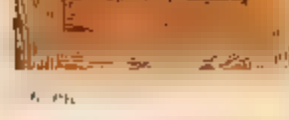
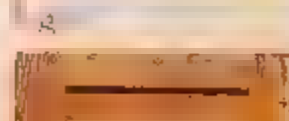
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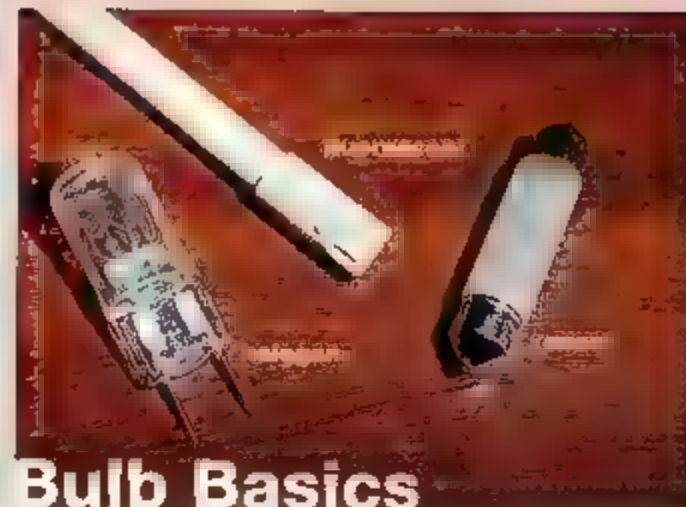


Strip Lights

effect: bright, evenly diffused light

Strip fixtures are the most utilitarian—and most common—type of under-cabinet lighting. If you're doing serious work at the counter, like reading the fine print in a cookbook or working at a desk, they'll give you lots of shadowless light. The linear shape of the fixture (anywhere from 9 inches to 4 feet in length) accounts for its even diffusion of light. Some fluorescent models are especially sleek, measuring just 1/4 inch high. Strip fixtures also come in halogen and xenon (for more on these terms, see "Bulb Basics," right). Line-voltage halogen systems are less efficient and cast a yellower light than low-voltage strip fixtures. But low-voltage housings tend to be bulkier, since they have a transformer built in. Because they contain more than one bulb, halogen and xenon strip fixtures may not cast as uniform a light as fluorescent tubes. Prices for all styles vary from \$15 to more than \$100, not including installation.

Alco's elegant Shique T2 fluorescent strip (\$100) packs plenty of light into a low-profile housing.



Bulb Basics

Once you've settled on a fixture style, you need to consider the type of bulb—fluorescent, halogen, or xenon. Strip fixtures come in all three, while pucks and tracks use either halogen or xenon.

FLUORESCENT

Pros: Today's fluorescent bulbs last more than 10,000 hours and produce warmer, more pleasing light than those bluish bulbs of old, with no flicker or hum. They also come in more sizes—new T2 bulbs are pencil thin.

Cons: For under-cabinet lights, these are only available in strip fixtures, aren't generally dimmable, and, despite improvements in light quality, they're not as pleasing to most people as standard incandescent or halogen bulbs.

HALOGEN

Pros: Halogen bulbs deliver a crisp, white light and are dimmable.

Cons: They burn hot, so a protective lens is needed, and they're not ideal beneath cabinets containing food (wood finishes should not be affected).

NOTE: Halogen bulbs come in line voltage (usually 120 volts) or low voltage (usually 12 volts). Low-voltage bulbs—found in most under-cabinet fixtures—last longer; deliver brighter, whiter light; cost less; and don't burn as hot. But a transformer is required to step down the voltage. Some DIY-friendly fixtures use line voltage to avoid having to conceal the transformer.

XENON

Pros: Low-voltage xenon bulbs last 10,000 hours on average—four times as long as halogen. They generate up to 40 percent less heat than halogen, so fixtures don't need a protective lens.

Cons: Xenon bulbs are less common than halogen and fluorescent, so you'll only find them through a specialty store. They also require a transformer.

PHOTOS: NICHOLAS EVELEIGH (STILL LIFE)

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Puck Lights

effect: pools of light

"Puck," or "disk," lights cast pools of light onto the countertop. This isn't ideal in a task light, but some people are willing to sacrifice uniform output for a pleasing rhythm of light and shadow. Some pucks mount directly under a cabinet, while other models are designed to be recessed into the cabinet for a more finished look underneath; some allow you to do both. Puck lights can have either halogen or xenon bulbs, they come singly or in a string, and they can be hardwired or plug-in. Three-fixture starter kits are available for \$30 to \$60, not including installation.

Pucks can cause a glaring "headlight effect" over a high gloss surface such as stainless steel and polished marble. They look best over a matte surface like soapstone or butcher block.



Some puck lights, such as this 2-inch-diameter fixture by NSL (\$14), can be either surface-mounted or recessed. This one houses a low-voltage halogen bulb, so it requires a transformer.



DIY or Hire a Pro?

Whether strip, puck, or mini track, under-cabinet fixtures come in cord-and-plug or hardwired models. The plug-in fixtures deliver instant gratification: Simply screw-mount the fixture, plug it in, and you've got light. The downside: You have to play a game of "hide the cord" or live with an exposed cord running to an outlet.

Hardwiring conceals the cord, but it's not a DIY-friendly project. It's best to pay an electrician to bore through the wall (and, possibly, the backsplash) to tap into an existing circuit. Every situation is unique, but the cost to hardwire under-cabinet fixtures

in an average-size kitchen can run between \$150 and \$300. A good middle-of-the-road solution is to add so-called "wire management" systems—easy-to-install plastic channels that let you conceal fixture wires and cords without tearing into the walls. They're available at home centers for \$20 and up.

To operate the lights, cord-and-plug fixtures have switches built into the device. Hardwired fixtures are usually operated at a wall switch. Either type allows for a dimmer control, but not all models have this feature (including fluorescents, which are not dimmable).

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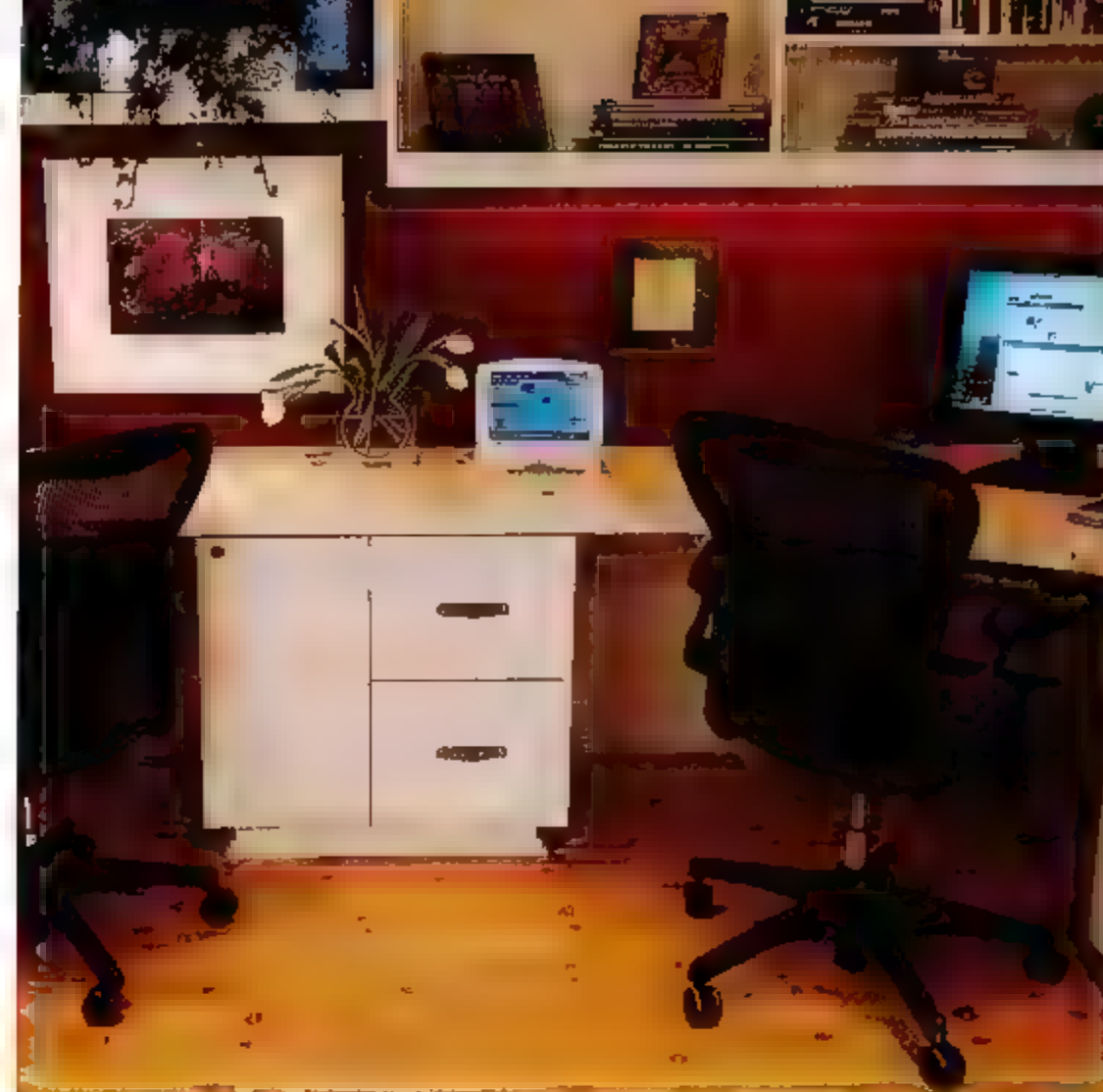
Mini Track Lights

effect: either diffused or pooled light, depending on bulb placement

Under-cabinet track lighting used to be found primarily in commercial installations, but more homeowners are putting it under their cabinets, in part because it is so easy to install. Track systems consist of miniature low voltage halogen or xenon bulbs that snap onto a thin plastic cable and can be hidden behind the smallest cabinet valance. The spacing of the bulbs determines the light diffusion, so track fixtures can mimic either puck or strip lighting. The big selling point is ease of installation—in some cases the cable is simply taped to the bottom of the cabinet. However, these fixtures come with a transformer, a box roughly 1 by 2 by 3 inches, which ideally should be installed out of sight. Because they are relatively new to the market, these systems are most likely to be a special order from a lighting store. Expect to pay around \$100 for a 4-foot section, with the bulbs (not including installation) ■

Light Up Your Kitchen

Get step-by-step instructions for installing new under-cabinet or track lighting. Go to www.thisoldhouse.com or America Online Keyword: This Old House and type "kitchen light" in the search box.



Light Placement

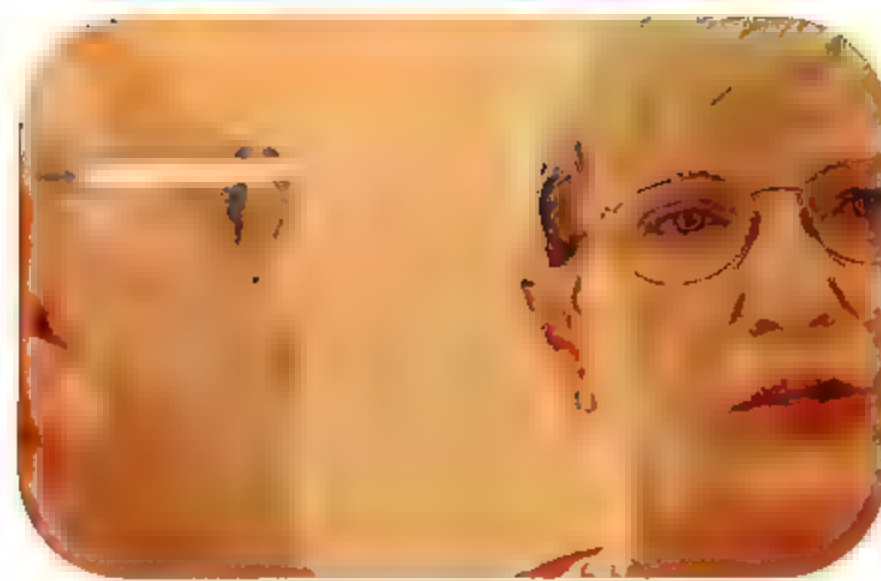
Under-cabinet strip and track fixtures should be installed along the front edge of the cabinet—pucks slightly toward the front of the cabinet—especially if people often sit where their eyes are below cabinet level. This reduces glare and also directs the light to the front of the countertop, where most task work occurs. Cabinets usually come with a valance or lip that conceals linear fixtures. For those that don't—as with some European-style cabinets—manufacturers offer fixtures with finished housings that are good-looking enough to leave exposed. Alternatively, you can add your own valance (or build on a false bottom for recessing pucks) by attaching finished material to the cabinet bottom; a 2-inch lip will do the job in most cases.



At 1/8 inch thick, this flexible xenon track fixture from Seagull Lighting (\$100 for 4 feet) is unobtrusive and can easily turn a corner.

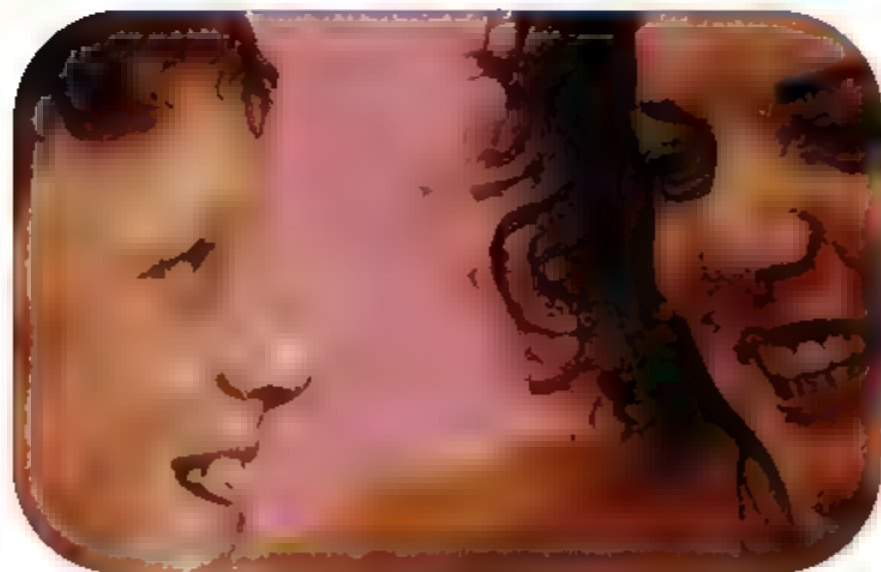


TOP: A valance along the front of the cabinet conceals mini track lights in a home office. ABOVE: Recessed puck lights—placed toward the front of the cabinet—give a nicely finished look where no valance exists.



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Five's a Crowd

Introducing the newest *This Old House* TV project:
a top-to-bottom kitchen makeover for a growing family

BY ALEXANDRA BANDON

Triplets. Make that 5-year-old triplets. That's all you need to know to understand why Mike and Heidi Smith wanted a bigger kitchen in their 1928 Tudor Revival house in Lake Forest, Illinois. The long, narrow room is so cramped that Mike often finds himself taking meals on the floor with one of the kids, because the only table that fits in the room can't fit all the Smiths.

Now imagine those same triplets as preteens—with friends, homework, and appetites—and you begin to see why viewers of the *Today* show voted overwhelmingly for the Smiths to be part of *This Old House*'s Dream Kitchen, the show's winter 2003 project.

Mike, a business operations manager for Motorola, and Heidi, a part-time marketing assistant, don't expect miracles from the limited square footage they have to work with. The kitchen won't get any wider than its current 10½ feet, but it will gain valuable storage and seating space by expanding into a never-used greenhouse at one end of the room. "That way, we won't be on top of each other," says Mike. Heidi's wish list includes solid-wood cabinets, new floors, stone counters, and top-of-the-line appliances.

The project is slated for a lightning-fast three months, so keep an eye out for our coverage of the transformation. Next month, you'll see a full set of plans, and only a month after that, we'll feature the completed Dream Kitchen. Just in time, too, because those kids are getting bigger every day.

Go behind the scenes of the Lake Forest Dream Kitchen

For interviews with the homeowners, product information, and 24-hour live WebCams. Go to www.thisoldhouse.com or **America Online Keyword:** This Old House and select "This Old House Television Programs."



In the cramped kitchen (LEFT), mealtime usually finds Mike Smith and the kids crowded around the too small table while Heidi cooks at the tiny counter. BELOW LEFT: Long and narrow, the unrenovated kitchen has few cabinets, a mere 3 feet of counter space, and out-of-date appliances. Breaking through to an unused greenhouse beyond the door at the right will add much-needed space. BELOW RIGHT: The exterior of the Tudor Revival house, with the soon-to-be kitchen addition visible on the right.



PHOTOS: GRANT KESSLER

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Going to Pots

Use containers to create a glorious garden anywhere

BY DOUG MACKAY

A potful of plants is the quickest way to extend your garden onto a porch, patio, or deck. Small trees and shrubs in planters can accentuate an entryway or steps—or even conceal the recycling bins. And containers are an easy way to add color and greenery where there's simply no place to plant. "The trick," says *This Old House* landscape contractor Roger Cook, "is finding the right combination of pots and plants to suit the situation."

Clustered along a stone wall and stairway, clay and stone pots in earthy grays and browns provide a backdrop for a variety of pink-flowering greenery.

PHOTO: ANDRÉ BARANOWSKI



A container garden of sun-loving annuals and perennials yields a riot of color and texture. Red and yellow blossoms are set off by foliage that ranges from pale green to deep burgundy.

PHOTO: JANEY AUGERREY; PROPOSAL: DENY RANE FOR JULIETTE MADE GARDEN PICTURE LIBRARY



CHOOSING A CONTAINER

A good pot is not only decorative, it protects a plant's roots from wind and heat and helps keep them moist.

Terra-cotta drains well and allows roots to breathe. Unfortunately, its natural porosity makes it dry out quickly in the summer and freeze—and crack—in the winter if left outside. “I love the look of terra-cotta,” says Roger, “but it can be high maintenance.” Glazed ceramic and cast concrete pots are less finicky. These containers retain water longer than terra-cotta, endure freezing winter temperatures, and come in a wide variety of colors and textures. However, they are heavy, a factor to consider if you like to shuffle the garden around occasionally. Box and half-barrel containers made from naturally rot-resistant redwood or cedar lend a nice rustic touch but are as cumbersome as concrete and not as durable.

Faux stone and faux terra-cotta containers made from plastics and other man-made materials are a truly lightweight alternative, weighing only a few pounds. They're also impervious.

ABOVE: Snapdragons and dianthus spill over the edge of a weathered terra-cotta urn.
BELOW: An old stone trough makes a distinctive container for a cottage-style combo of violas and loosestrife.



to frost and are not porous. Roger concedes that these containers have gotten better-looking, but he points out that they're not as tough as their natural counterparts. “Watch where you're pointing your pruning shears or you might puncture them,” he says.

Whatever the pot's material, opt for one large container (14 inches or more in diameter) rather than several small ones if you can. Bigger pots stay moist longer and allow plants room to grow.

COMBINING PLANTS

Consider each pot a mini garden, and choose the contents accordingly. “A single type of plant gets a little monotonous,” says Roger. “I like to mix lots of things together.” Not just colorful annuals, either. “I'll work in perennials like a good hosta or an ornamental grass,” he says. “Then, in the fall, I'll remove it and plant it in the garden.”

How to design a pleasing arrangement in a pot? Place taller plants, like sword-leaved phormium, larger delphiniums, or even a small tree, in the center of the container. Fill in around the central

Anatomy of a Container Garden

Container gardens need well-drained soil and regular fertilizing. Choose plants of varying heights, colors, and textures—tallest in the center, trailers along the outside edge—and space them 4 to 8 inches apart, leaving room to grow.





away from roots so they won't rot.

Next, mix 4 parts potting soil to 1 part sand or perlite, which enhances the soil's drainage. Add in a slow-release fertilizer according to package directions. Then fill the container to within 2 inches of the top with this mixture. In extremely hot, dry areas, augment the bottom third of the mixture with a wetting agent like Soil Moist, which stores water, releasing it as necessary, and keeps the roots from overheating.

Once the plants are in place, top dress the soil with gravel, bark, or another mulch material. "I like to use green moss," says Roger. "It's attractive, natural, and helps keep in the moisture."

Place the pot atop terra-cotta, brick, or plastic spacers to assist drainage and allow air to circulate beneath.

POST-PLANTING CARE

Above all, container gardens need consistent watering. Water slowly and thoroughly, until water drips from the pot's drainage holes. If possible, place the container inside a larger pot or washtub and soak it. To slow the drying process, position containers out of the afternoon sun. In hot, dry conditions, pots may need watering twice a day.

After plants have settled in for two to three months, apply a liquid fertilizer weekly, as directed. "Too much fertilizer will fry a plant's roots in a flash," says Roger. "Almost as fast as forgetting to water them."

PHOTOS: PAUL MOORE (TOP); SAXON HOLT (BOTTOM)

elements with "fluffy" plants like scented geraniums, nemesia, and double impatiens. Along the edge of the pot, install trailers like hybrid vincas or lobelia, or trailing vines like sweet potato, which can cascade over the side.

Test drive colors and combinations by mixing and matching plants right at the garden center in the early spring. "You'll see what you like and don't like that way," says Roger. "It's much easier to return things to the shelf before you've hauled them home." (Four plant combinations to get you started are listed on page 118.)

POTTING PARTICULARS

To ensure that plants receive the proper amount of food and water, you'll need to layer the pot with a combination of soil and additives (see "Anatomy of a Container Garden," page 115). Start by placing pottery shards over the container's drainage holes, then add 2 to 3 inches of gravel. (If weight is a concern, use styrofoam "peanuts" instead.) This bottom layer allows water to drain

ABOVE: A porous hand-molded concrete pot holds a combination of coleus, flowering maple, spider plant, and holly fern. **RIGHT:** This trio of terra-cotta boxes overflows with candytuft and marigolds.



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Winning Combinations

The four plant groupings here, designed by Violet Johnson, owner of Coyote Garden Center, in Morgan Hill, California, use readily available varieties that will flourish in most parts of the country. Each selection is designed for an approximately 12-gallon-capacity pot.



Sun-Loving English Cottage Mix

Water daily and deadhead regularly to encourage bloom. In hot climates, keep out of afternoon sun.

- | | |
|--|--|
| 1 Blue marguerite
(<i>Felicia amelloides</i>) | 1 Petunia
(<i>P. hybrida</i> 'Double Pink Veined') |
| 1 Coreopsis
(<i>C. grandiflora</i> 'Early Sunrise') | 1 Scaevola
(<i>S. aemula</i> 'Blue Wonder') |
| 1 Chocolate cosmos
(<i>Cosmos atrosanguineus</i>) | 3 Silver-edged thyme
(<i>Thymus citriodorus</i> 'Argenteus') |
| 2 Diascia
(<i>Diascia</i> hybrid 'Coral Belle') | 3 Snapdragons
(<i>Antirrhinum majus</i> 'Sweet Lemon Blush') |
| 1 Ivy geranium (<i>Pelargonium peltatum</i> 'Candy Stripe') | 1 Strawflower
(<i>Helichrysum bracteatum</i> 'Dargan Hl. Monarch') |
| 2 Million bells
(<i>Calibrachoa</i> 'Terra Cotta') | |

For 10 more combinations that make great container plantings go to www.thisoldhouse.com or America Online Keyword: This Old House and type "container gardens" in the search box.



Shade-Loving Mix

Fern should be 5-gallon size. Enrich the soil with an organic fertilizer. Keep moist and protected from wind.

- 3 Coral bells
(*Heuchera Amethyst Mist*)
- 1 Flowering maple
(*Abutilon megapotamicum* 'Pink')
- 1 Golden Hakone grass
(*Hakonechloa macrocarpa* 'Aureola')
- 2 Japanese painted fern
(*Athyrium goeringianum* 'Pictum')
- 1 Tasmanian tree fern
(*Dicksonia antarctica*)



Fragrant White Mix

Add extra perlite to create well-drained soil. Protect from intense afternoon sun.

- 5 Alyssum
(*Alyssum* 'Snow Crystal')
- 1 Mock orange
(*Philadelphus* 'Miniature Snowflake')
- 3 Tobacco plants
(*Nicotiana glauca* 'White')



Drought-Tolerant Mix

Add a handful of sand to the soil for extra drainage. Place in full sun.

- 3 Hens and chicks
(*Echeveria secunda*)
- 1 Kangaroo paw
(*Anigzanthos* 'Bush gem series "Bush Glow"')
- 3 Sedum *spathulifolium*
(*Cape Blanco*)
- 2 Sedum *spectabile*
(*Mini Joy*)
- 3 Sedum *spurius*
(*Dragon's Blood*)

ILLUSTRATIONS: ANTHONY SIDWELL

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little house on the

runway

A pilot moves and rebuilds a 150-year-old barn. Did we mention it's in an airport?



Only someone comfortable with taking chances would buy an 1850s timber-framed barn in Vermont, take it apart, move it cross-country, and put it back together in a way that looks appropriate next to an airplane runway in the central Oregon desert. But given that Bob Patterson flies a stunt plane as a hobby, it's not surprising that he took the risk. And it paid off. When visitors get their first view of Dry Creek Airpark, they see a newly shingled converted barn nestled in the sagebrush as if it's always been there. The house, built as a weekend retreat, is among the first to be completed in the 42-lot airpark—one of about 450 developments in the United States where houses are within taxiing distance of runways.



The 150-year-old timber frame (TOP LEFT) was dismantled and moved to a lot in a residential airpark. Now sheathed in structural insulated panels and shingled (TOP RIGHT), it's the weekend home of stunt pilot Bob Patterson (ABOVE).

All three floors of the house can be viewed from the great room. Painting the wood-paneled walls white shows off the frame of the original structure.

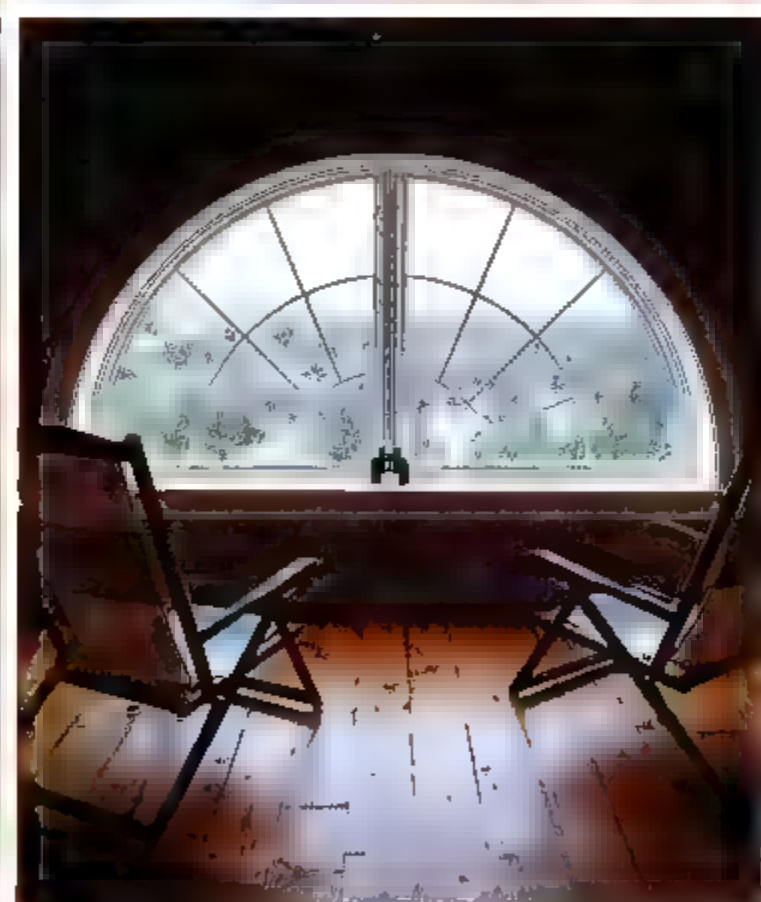
BY JEANNE HUBER

PHOTOGRAPHS BY SUSAN SEUBERT



The great room's massive fireplace (FAR LEFT) is made of volcanic rock collected from local hillsides. The hemlock floor was salvaged from an old warehouse. The clock, spinning wheel, and trunk are family heirlooms.

A wall of windows and French doors (LEFT) at each end of the dining area have replaced the old barn doors.



The iron bed in the master bedroom (FAR LEFT) belonged to Bob's grandfather. Most of the rest of the furnishings are early American antiques.

From the large half-round window in the third floor loft (LEFT) Bob and Carla can enjoy a full view of the surrounding countryside.



The unique gas range and schoolhouse lights in the kitchen are modern-day replicas, but the step-back cupboard is part of the homeowners' collection of primitive antiques. And the old rotary phone still works.

BUYING A BARN ONLINE

Bob and his wife, Carla, always thought they would build from scratch. But poking around on the Internet one day, Bob discovered something that would be the perfect backdrop for the early American primitive furniture the couple collects—19th-century barns, offered by a company for relocation. “From there, things snowballed,” Bob says. He and Carla settled on a 30-by-42-foot barn in Randolph, Vermont. Originally, it sheltered animals on the partly below ground bottom floor. The main floor, dominated by 12-foot-wide wagon doors on both long sides, stored hay, as did the loft.

Working with architect Timothy Schouten of Portland, Oregon, the Partersons plotted a way to convert the massive space into

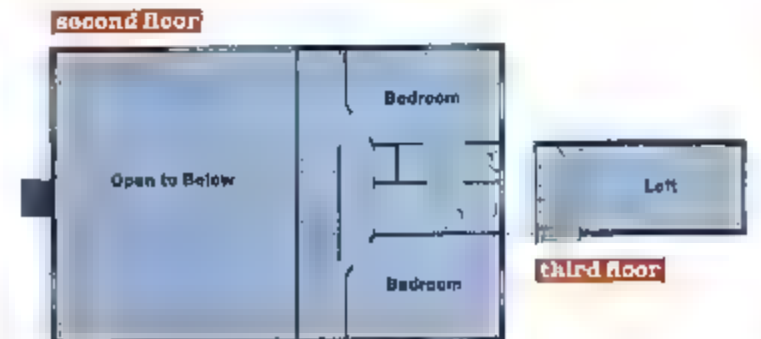
a livable house. They quickly realized that the “bents,” or rumber-framed sections, which were spaced every 10 to 12 feet, held the key to dividing up the interior. At one end of the house, three bays on the main floor were measured out for the kitchen, laundry room, bath, and study. On the second floor, the three-bay area would be allocated to two bedrooms and one-and-a-half baths. And above that, tucked under the roof peak, was space for a tiny loft. The rest of the house would follow an open plan, dominated by a great room with small-pane windows and French doors where the old barn doors once were.

PUTTING IT ALL TOGETHER

Nick Weitzer, the contractor who had remodeled Bob and Carla's

The Plans

The new house was built in the 30-by-42-foot footprint of the 150-year-old timber-framed structure. The first floor consists of an open great room, a kitchen, laundry room, bath, and study. Two bedrooms flank one-and-a-half bathrooms on the second floor. The third floor is a loft.



FLOOR PLANS: IAN WOODPOLE

PUTTING 150-YEAR-OLD WOOD BACK TO WORK

Old barns are always coated with grime and often peppered with powder-post beetle holes and soft with rot in sections. The Pattersons' frame had all these problems. Ernie LaBombard of Great Northern Barns used a powerwasher to skin off generations of animal hairs and other filth. Then he soaked the wood in a vat filled with a borate solution, one of the least toxic yet most effective ways to stop rot and insects. He cut away any rotten wood and patched in sound sections using beams from the same era.

There was no way to restore the full strength of the timbers that beetles had chewed. But consulting architect Timothy Schouten and structural engineers found a way to use the old frame and still meet Oregon's building codes. First, they created a load-sharing exterior shell of new timbers and structural insulated panels, or SIPs (see "Structural Insulated Panels," December 2002), on the outside of the old frame. Then, to reinforce the bents themselves, continuous inch-thick steel rods were hidden in grooves cut into the tops of the horizontal beams. The result is a strong, tight structure with all of the historic charm of the original hand-hewn skeleton.



After a team of timber-framers put the frame back up, it was covered in structural insulated panels. Then the outside walls were shingled.

primary residence in western Oregon, was chosen to supervise the construction. To protect the fragile desert terrain, where even foot-steps turn the soil's protective crust to dust that easily erodes, Weitzer first fenced off all but the building site. Next came the foundation, then the floor made of 2-inch-thick hemlock planks salvaged from an old warehouse in California. Then Weitzer stepped back and Great Northern Barns of Canaan, New Hampshire, took over. Their \$60,000 fee covered finding the barn, taking it apart, fixing damaged beams, trucking the dismantled structure across the country, and putting it back together on the Pattersons' site.

When the building's skeleton was in place, Weitzer took over once again, pausing frequently to work out design details with Bob and Carla. Always, their goal was to give the new construct on an aged, rustic feel. They paneled most walls with larch. The wood was custom-milled with a slightly eased edge to resemble barn boards, and Weitzer tinted them white with pigmented lacquer. The color helps pull the timber frame into the foreground, Bob says. Old, five-panel doors with the original brass hardware, a reproduction stove and refrigerator, and a fired-clay farmhouse sink add to the house's sense of age.

When it came time to finish the floor, Weitzer tried to find a flooring company that would leave some dents and scratches, as the Pattersons wanted. "But floor finishers want to make a

floor look new," Weitzer says. So he got a little sloppy with a floor sander himself and had an oil-based finish applied to the salvaged boards, imperfections and all.

The floor received a bit more distressing when Weitzer moved a 2-ton hearthstone into a 9-foot-long by-3-foot-wide gap in front of the lava stone fireplace that dominates one wall of the great room. He wanted to do the job before the floor was done, but the perfect slab of Iron Mountain stone didn't turn up until the floor had been completed. Weitzer rigged up a telescoping forklift and maneuvered the hefty stone through the door. But as it was being fitted into place, it gouged the floor in several places. Horrified, Weitzer told the Pattersons—but they just viewed the scars as traces of the barn's latest history.

THE "GARAGE"

Dry Creek Airpark requires that every house have a two-car garage and a hangar for the owners' plane.

To put his two-seat Cessna 150 Aerobat away, Bob needed a 40-foot-wide door in addition to a 16-foot-wide door for the couple's two cars.

A 2,275-square-foot "garage" might be a dream for some, but there was a real concern that it would dwarf the new house. Schouten made the building look far smaller by setting it at a right angle to the house and keeping the roof peak below that of the house. He couldn't hide the two gigantic roll-up doors across the front, but he made them look like a series of small stable doors. The illusion works. Visitors drive past the house and turn into a parking area that seems to be the working center of a farm or ranch.

But this is where the Pattersons and the farm heritage of their compound part company. They have no intention of farming their land, or even landscaping it, other than to scatter native grass seed in hopes of restoring the few spots trampled during construction. "This is my kind of landscaping," says Bob, who would rather spend his weekends flying than tending a lawn. ■

TELL US YOUR STORY

Did you renovate your house and do most of the work yourself?

If so, we'd like to hear about your project.

Please send copies of before and after photos, a floor plan (we cannot return any materials), and a brief description of the work you did to:


THIS OLD HOUSE/SP
1185 Avenue of the Americas, 27th floor
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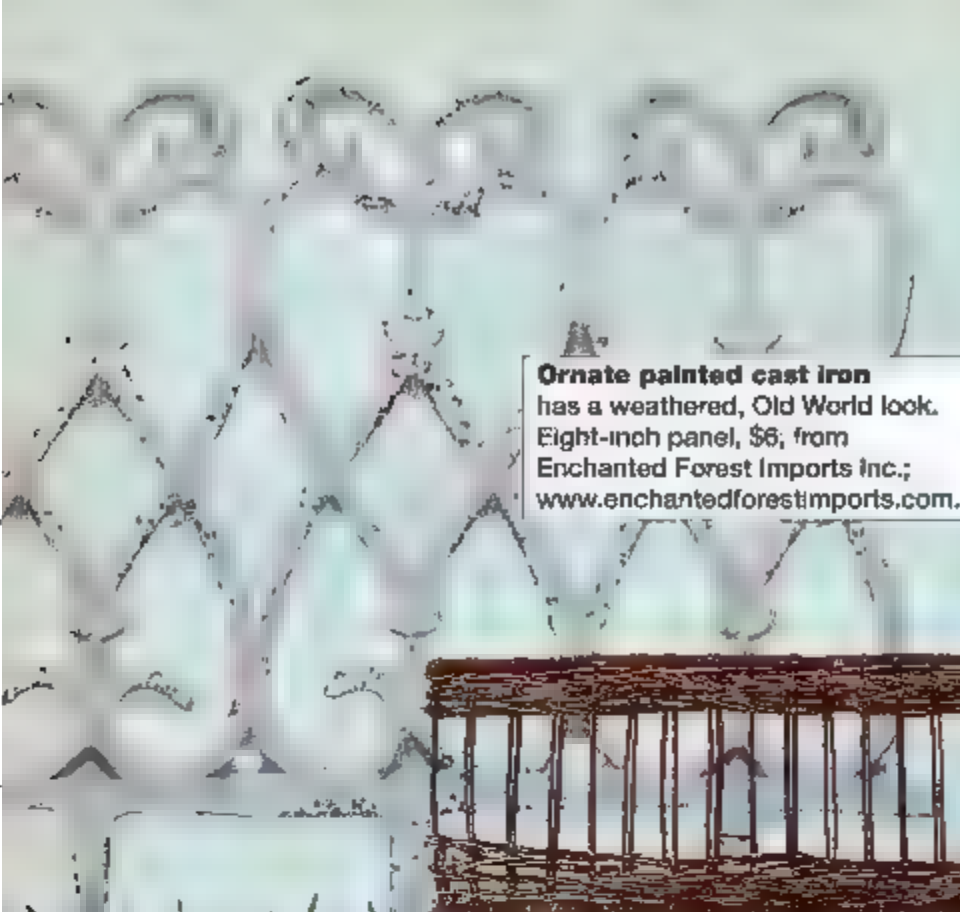
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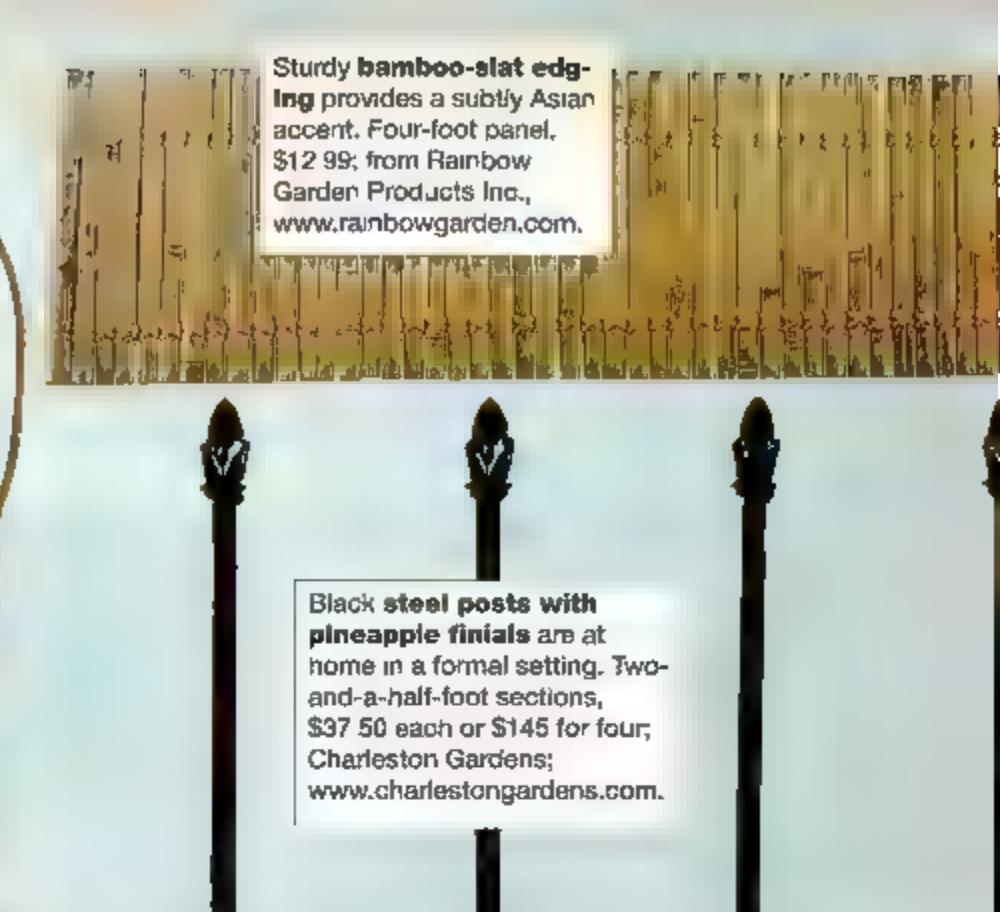
Ornate painted cast iron has a weathered, Old World look. Eight-inch panel, \$6; from Enchanted Forest Imports Inc.; www.enchantedforestimports.com.



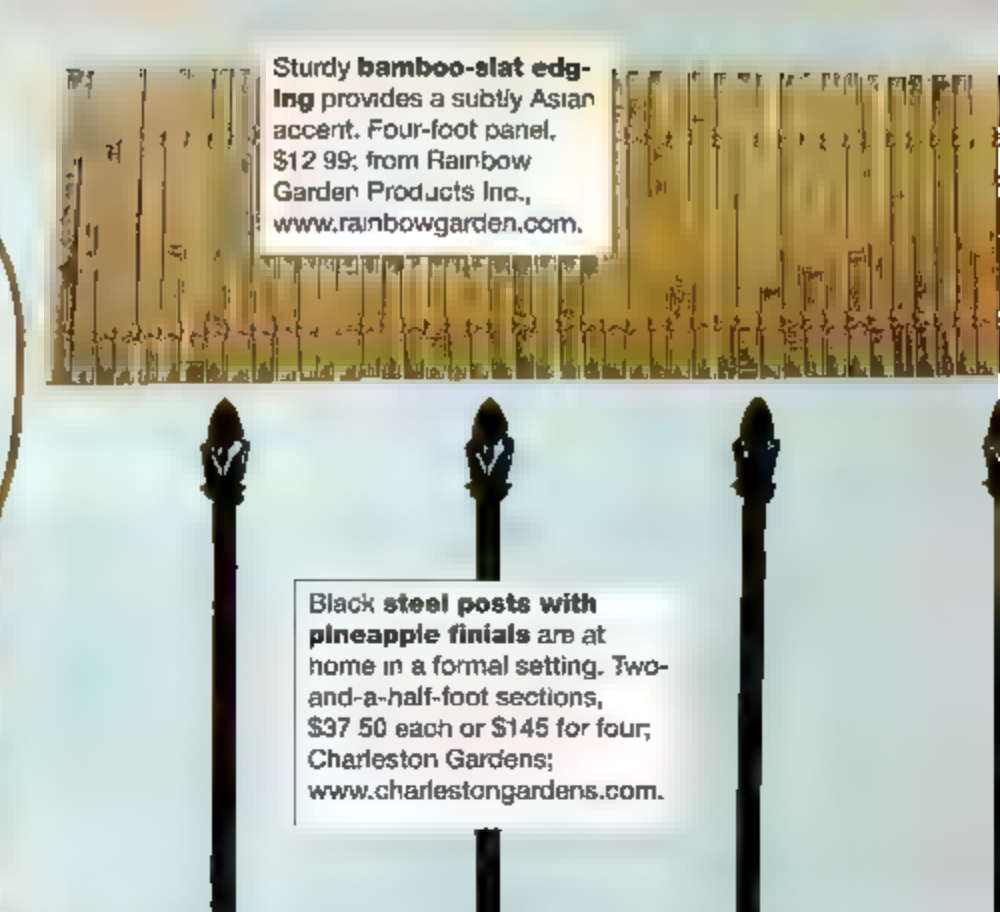
Traditional willow edging adds a rustic touch to even an urban garden. Four-foot panel, \$12.99; from Rainbow Garden Products Inc.; www.rainbowgarden.com.



Create an airy border by overlapping these bamboo hoops. Each is 13 inches high by 20 inches wide; \$12.50 for 10; from Kinsman Company Inc.; www.kinsmangarden.com.



Sturdy bamboo-slat edging provides a subtly Asian accent. Four-foot panel, \$12.99; from Rainbow Garden Products Inc.; www.rainbowgarden.com.




Black steel posts with pineapple finials are at home in a formal setting. Two-and-a-half-foot sections, \$37.50 each or \$145 for four; Charleston Gardens; www.charlestongardens.com.


decorative garden edging

From rustic hoops of bamboo to aristocratic patterns rendered in cast iron, decorative edging is a handsome finishing touch for any size bed of shrubs or flowers. "It will make any garden look great and visually delineate beds and paths from lawn," says *This Old House* landscape contractor Roger Cook. Most ornamental edging measures about 12 inches high when installed, and comes in lengths up to 4 feet. Put in as many sections as you like by simply pushing the spiky legs into the ground. Roger's one caveat: "Don't expect this kind of edging to keep grass from encroaching into flower beds or to keep soil from washing out." Sheet-metal edging or cobblestones sunk to grade do that job most effectively.

BY SCOTT SCHILLING PHOTOGRAPHS BY JENNIFER LEVY

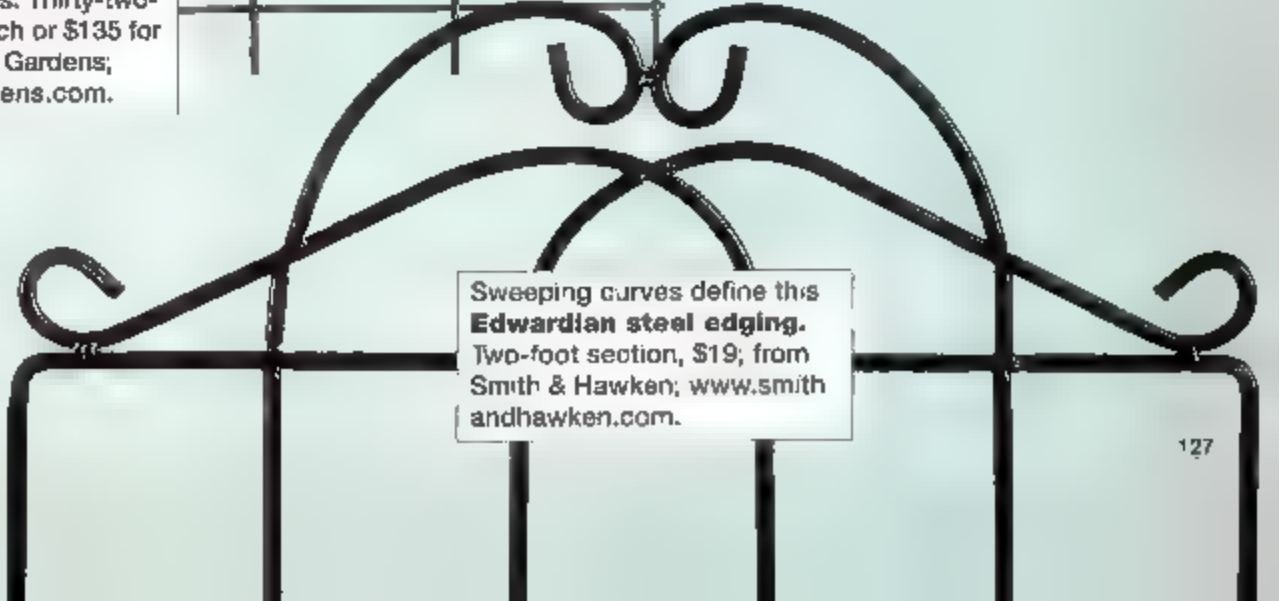


Overlapping circles of rust-finished cast iron lend a centuries-old look to any garden. Seven-and-a-half-inch section, \$6; from Enchanted Forest Imports Inc.; www.enchantedforestimports.com.



Graceful curls of sturdy steel provide a charming border for planting beds or paths. Thirty-two-inch sections, \$35 each or \$135 for four; from Charleston Gardens; www.charlestongardens.com.

Trade tips and tales with other gardeners online. Go to www.thisoldhouse.com or America Online Keyword: This Old House and click the Discussion Forums link.



Sweeping curves define this Edwardian steel edging. Two-foot section, \$19; from Smith & Hawken; www.smithandhawken.com.

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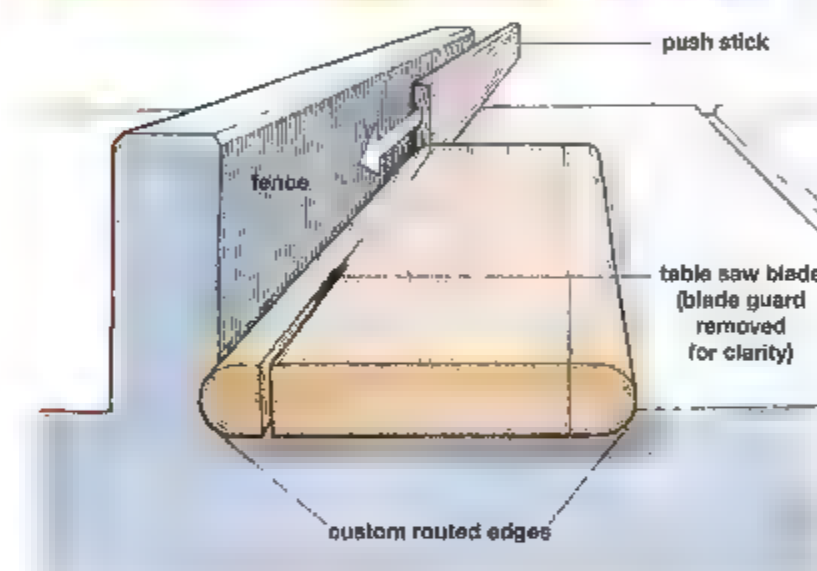
Norm's Notebook



Close Shaves With a Miter Saw

Even experienced carpenters often have to shave a hair off the end of a piece of molding that's just a whisker too long, particularly when fitting joints precisely. Cutting off too much, though, means a wasted length of stock. Here's how I do it with a miter saw.

With the saw off and the blade lowered, I slide the end of the molding against the saw blade and push just enough to flex the blade slightly. Then, without moving the molding, I lift the blade, start the saw, and make the cut. The blade will take off the barest bit from the end of the molding. Try it sometime—you'll be rewarded with the closest shave you've ever had.



Quick Custom Molding

They don't make houses like they used to, and if you ever need to be convinced of that, try to find new molding that matches the old. Even small moldings, like quarter-rounds and shoe molding, will be slightly different in dimension or profile from the material your local lumberyard stocks. And if you need to match a particular wood, like redwood or walnut, well, you might as well forget about it. But it's easier than you think to make your own matching moldings by using a router and a table saw.

After finding a router bit that matches the profile I'm after, I rout the profile into both edges of a board of the same thickness as the piece I'm trying to match. Then I cut each profile free on the table saw. This saves time, and, more important, it eliminates the need to machine narrow pieces of wood, which isn't very safe. With my method, you can work with stock of any width or length you find comfortable. And you won't waste wood because you can make just as much as you need.

If you need a lot of custom molding—hundreds of feet or more—it might be more cost-effective to turn the job over to a custom mill-work shop. But for short runs and quick turnaround, cut your own.

Cutting Hinge Mortises

Homeowners often tell me that they dread installing hinges for a door or a shutter. The hard part is making clean mortises with a uniform depth. Sure, you can use a router, but most times it's faster just to grab a sharp chisel—that's what older carpenters do. Getting great results is a matter of using two simple techniques that improve the accuracy of each step.

First, hold a hinge leaf in place against the workpiece and score around the leaf with a utility knife. Make the score as deep as the hinge is thick. Scoring is much more precise than a pencil mark and reduces the chance that any chisel cuts will stray outside the leaf's outline.

Next, make a series of vertical chisel cuts about 1/8 inch apart across the area to be removed, tapping the chisel with the same force each time. The depth of these cuts should match those made by the utility knife. Now all you have to do is clean out the waste, as shown in Step 2. If you need to flatten the bottom of the mortise, chisel in from the side with the bevel facing up.

With a bit of practice, you can cut a hinge mortise in less time than it takes to set up a router.

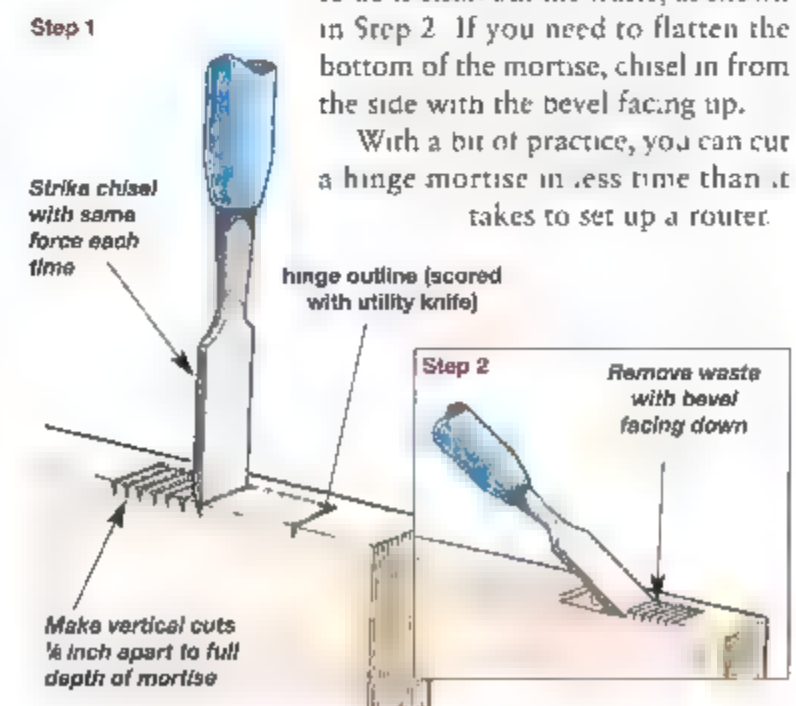


PHOTO: KELLER & KELLER; ILLUSTRATIONS: HEATHER LAMBERT

DIRECTORY

TV CLASSICS, PAGE 133 • WHERE TO FIND IT, PAGE 134 • PROGRAM SCHEDULE, PAGE 138



PHOTOGRAPH BY S. PETER LOPEZ

This Old House
CLASSICS

This Old House Classics: A week-by-week synopsis of vintage episodes airing on HGTV and broadcast television. For stations that carry TOH Classics in your area, check TV Listings, page 138.



Tom Silva (ABOVE) points out some of the structural challenges of renovating the Lexington house, while Richard Trethewey (BELOW) runs through the options in heating and cooling.



The crew of *This Old House* renovated this 1910 Colonial Revival in Lexington, Massachusetts, back in 1988.

Episode 4 (of 26) (airs April 5-6)

- The foundation crew forms the footings and foundation walls for the new two-story addition.
- A concrete slab is poured in the two-car garage, then finished with a darby bar, bull float, and power trowel.
- Homeowner Mary-Van Sinek rescues sections of finish trim and lighting fixtures in the areas of the house slated for demolition.
- A side trip to a nearby B&B gives Mary-Van, who's thinking of trying her hand at that business after the renovation, some insight into what it entails.

Episode 5 (airs April 12-13)

- TOH master carpenter Norm Abram and homeowner Jim Sinek tear down a partition wall to create a more spacious first-floor living room. Rather than toss the wood into the Dumpster, Jim sets it aside as firewood for the winter months.
- Mary-Van hand-digs a hole for the precast cellar entryway and bulkhead door, which is eased into place with the help of a boom truck and a crane.
- TOH plumbing and heating expert Richard Trethewey reviews the house's systems. His call: Keep (but clean) the existing boiler in the main house. Install a dedicated unit for the new addition, and replace the undersize copper piping.

Episode 6 (airs April 19-20)

- TOH general contractor Tom Silva checks that the foundation is level and square before bolting down the pressure-treated sill plates.
- Inside, the homeowners have enlisted their son, Edward, to help demolish the kitchen walls and salvage the sink and cabinetry.
- Mary-Van seeks kitchen design inspiration at the home of a neighborhood friend, admiring the walk-in pantry and a movable island with built-in storage cabinets and trash receptacle.
- Tom rough-frames the ground-level floor system, tying the joists into a central glue-laminated carrying beam with steel hangers.

Episode 7 (airs April 26-27)

- Norm and Tom conduct a walk-through of the almost fully framed addition, showing how the network of cross bracing and support beams is transferring the load safely to the foundation.
- Among the last-minute modifications, the opening for an intended 8-foot sliding glass door in the ground-floor bedroom will be reamed for a smaller, more private window.
- Upstairs, the crew sheathes the twin gable ends with oriented strand board (OSB), then covers them in spun-fiber air-filtration wrap.
- Landscape architect Tom Wirth discusses some challenges he's facing with the grounds design—making the house wheelchair-friendly and creating clear access to the two-car garage.

TABLE OF CONTENTS
p. 4

Master bathroom, Winchester TV project—Sink: Revival line, Kohler, Kohler, WI; 800-456-4537, www.kohler.com. Faucet: IV Georges line in brushed nickel, Kohler. Stool: Cartwright bath stool, Restoration Hardware, Corte Madera, CA; 800-762-1005; www.restorationhardware.com. Wall mirror: Spritz mirror, Restoration Hardware. Window treatment: Wood blinds with ivory twill tape, Smith + Noble, Alexandria, VA; 800-765-7776; www.smithandnoble.com.

ON THE JOB
pp. 18-26

Seed blanket: Sure Turf 1000, Green & Bio Tech, Inc., Ridgefield, NJ; 877-787-3529; www.sureturf.com.
Most-visited homes: *Almanac of Architecture & Design, 2003*, The Greenway Group; 800-726-8603, www.greenwayconsulting.com.
Electrician: Allen Gallant, Gallant Electric, Lexington, MA; 781-862-4636.

HOUSE CALLS WITH STEVE
pp. 28-32

Bathroom designer: Alicia Boland Denton, Seiber Design Inc., Atlanta, GA; 404-875-6765; www.seiberdesign.com.
General contractor: James Lane, South Peak Construction, Atlanta, GA; 404-622-6533; www.southpeak.org.
Cabinetry: Kitchens International, Carolton, GA; 770-832-1343. **Vanity and tub faucets:** Newport Brass 990 series, Brasstech, Santa Ana, CA; 949-417-5207; www.newportbrass.com. **Shower system:** Grohe, Bloomington, IL; 630-582-7711; www.groheamerica.com.
Whirlpool tub: Aquatic Whirlpools, Leander, TX; 800-555-5324; www.aquaticwhirlpools.com. **Lavatories:** Kohler, Kohler, WI; 800-456-4537; www.kohler.com. **Medicine cabinets:**

Roborn, Bristol, PA; 800-877-2376, www.roborn.com. **Limestone tiles and vanity top:** G&L Marble Inc., Atlanta, GA; 404-261-7444; www.glmartile.com.
Backsplash tile: Tumbled travertine, Walker Zanger, Sylmar, CA; 713-300-2940; www.walkerzanger.com.
Ideas Notebook: 1) Warm Towel



House Calls With Steve, p. 28. This master bath features a limestone vanity with twin basins and a cabinet in between.

#W510, Sussman Lifestyle Group, Long Island City, NY; 800-767-8326; www.mrsteam.com. 2) Warming oven #IOWO24, Dacor, Diamond Bar, CA; 800-793-0093; www.dacor.com. 3) Towel shelf #ES401, Myson, Colchester, VT; 800-698-9690; www.mysoninc.com. 4) Towel radiator #JAE4430-600, Zehnder, Greenland, NH; 888-778-6701; www.zehnderamerica.com. 5) Towel rack #EB24/4, Myson

ASK THIS OLD HOUSE
pp. 35-39

Landscape contractor: Roger Cook, K & R Tree and Landscape, Barabgon, MA; 781-272-6104

Adhesive for concrete anchors: Epson A7, Redhead Anchoring Systems, ITW Ramset/Redhead, Michigan City, IN; 800-348-3231; www.ramset-redhead.com.

Foundation vents: M.lcor/Leigh Building Products available at cornerhardware.com.
Grout: Custom Building Products, Seal Beach, CA; 800-272-8786; www.custombuildingproducts.com.

Our thanks to: Holland Museum, Holland, MI; 888-200-9123; www.hollandmuseum.org

UPKEEP: SQUEEGEE CLEAN
pp. 40-44

Window cleaning: Expert Window Cleaners/Metropolitan Contractors, New York, NY; 212-831-1115

Cascade Window Cleaning, Portland, OR; 503-645-4505

Find a window cleaner: International Window Cleaning Association, Alexandria, VA; 800-875-4922; www.iwca.org

Our thanks to: *American Window Cleaner* magazine, Point Richmond, CA; 510-233-4011; www.awcmag.com

Zud Heavy Duty Cleaner: Available at doityourself.com; 866-835-5643. **Barkeeper's Friend:** SerVaas Laboratories, Indianapolis, IN; 800-433-5818; www.barkeepersfriend.com.

Ettore squeegees: Ettore Products Company, Oakland, CA; 800-438-8673; www.ettore.com

Cleaning supplies: ABC Window Cleaning Supply, Lakewood, CO; 800-989-4003; www.wcmail.net/abc/. **Colker Company,** Pittsburgh, PA; 800-533-6561; www.colkercompany.com. **Detroit Sponge & Chamois Co.,** Detroit, MI; 800-535-6394; www.detroitssponge.com. **Henry Falk Company,** St. Paul, MN; 800-328-2187; www.window-cleaning.net/harryfalk/. **3 Star Barrier Glass Surface Protectant,** J Racenstein & Co., Inc., New York, NY; 800-221-3748; www.windowcleaningsupplies.com

Self-cleaning glass: Pilkington, 866-882-2848; www.activglass.com. **PPG Industries,** 800-377-5267; www.ppg.com

BY DESIGN: KNOB APPEAL
pp. 52-56

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1) #7241 Edwards knob set, Rejuvenation, Portland, OR; 888-401-1900; www.rejuvenation.com.

2) #723 knob set, Omnia Industries Inc., Cedar Grove, NJ; 800-310-7960; www.omniindustries.com

3) #5248 Wentworth knob set, Rejuvenation

4) #2729 Jenkins knob set, Rejuvenation

5) #5054.030 white-finish knob set, Baldwin Hardware, Reading, PA; 800-566-1986; www.baldwinhardware.com.

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All vintage knobs available from Liz's Antique Hardware, Los Angeles, CA; 323-939-4403; www.lahardware.com

Page 56—

1) Newport knob set, Pullware, Millis, MA; 866-785-5927; www.pullware.com.

2) Brown onyx knob, P.E. Guerin, New York, NY; 212-243-5270; www.peguerin.com.

3) Egg knob, P.E. Guerin

4) Starfish knob, P.E. Guerin

5) #K331 knob set from the Fusital Collection, Valli & Valli, New York, NY; 877-326-2565; www.vallievalli.com

6) #K205 Baker knob set, Rocky Mountain Hardware, Hailey, ID; 888-788-2013; www.rockymountainhardware.com

Online Auction: WebWilson.com, Portsmouth, RI; 800-508-0022; www.webwilson.com.

Further reading: *Antique Builders' Hardware: Knobs & Accessories*, by Maud L. Eastwood, and *Decorative Hardware*, by Liz Gordon and Terri Hartman.

TALKING SHOP: STRING TRIMMERS
pp. 58-64

2-cycle: GT 200-I & Rapid Loader Head, Echo Inc., Lake Zurich, IL; 800-432-3246; www.echo-usa.com.

4-cycle: HHT255, Honda Power Equipment Group, Alpharetta, GA; 770-497-6400; www.hondapowerequipment.com

Brush cutter: 325 RX, Husqvarna, Charlotte, NC; 704-597-5000; www.usa.husqvarna.com.

Corded electric: Model #51353, The

Toro Company, Bloomington, MN; 800-348-2424; www.toro.com.
Cordless: CST2000 by Black & Decker; 800-544-6986; www.blackanddecker.com.
Trimmer/mower: DR Trimmer/Mower Spint Line, Country Home Products, Vergennes, VT; 800-687-6575; www.countryhomeproducts.com.

HOMEOWNER'S HANDBOOK: INSTALLING RAIN GUTTERS
pp. 67-72

Half-round gutters and downspouts:

Classic Gutter Systems, Kalamazoo, MI; 269-382-2700; www.classicgutters.com.
Aluminum gutters: Alcoa Building Products, Sidney, OH; 800-962-6973; www.alcoahomes.com. **Rollex Corp.,** Elk Grove Village, IL; 800-251-3300; www.rollex.com.

Vinyl gutters: Genova Products, Davison, MI; 800-521-7488; www.genovaproducts.com. **GSW Building Products,** TuffFlo Rain Gutters, Barrie, ON, Canada; 800-662-4479; www.gsw.ca

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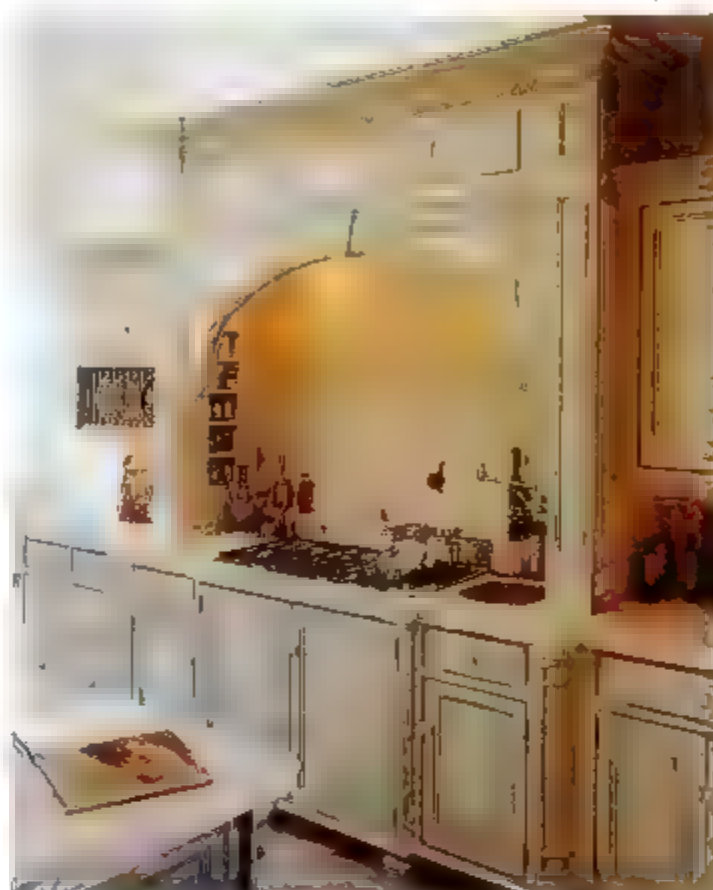
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**WINCHESTER TV PROJECT:
BETTER THAN EVER**
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Architect: David Stirling, ALA, Stirling/Brown Architects, Inc., Winchester, MA; 781-721-1310; www.stirlingbrown.com. Interior designers: Manuel de Santaren and Carolina Tress-Balsbaugh, Manuel de Santaren Inc., Boston, MA; 617-330-6998. Painting contractor: Jim Clark Painting Corp., Sudbury, MA. Master electrician: Allen B. Galant, Gallant Electric, Lexington, MA; 781-862-4636. Landscaping contractor: Roger Cook, K & R Tree and Landscape, Burlington, MA; 781-272-6104. Tree removal contractor: McDonough Tree Removal, Lexington, MA; 781-861-1300. Arborist: Matthew R. Fort Landscapes & Tree Service, Lexington, MA; 781-861-0505. Demolition crew: Gagliardi Contracting, Westwood, MA; 617-650-3194. Flooring contractor: Pat Hunt, Hunt Hardwood Floors, Lexington, MA; 781-862-3559. Concrete driveway and front walk: Syd March Concrete Construction, Tewksbury, MA; 978-851-7200. Tiling contractor: Joe Ferrante, Ferrante Tile Co., Medford, MA; 781-396-6327. Chimney repair specialist: Mark Y. Schaub, Chimney Savers, Hillsborough, NJ; 888-576-4574. Roofing contractor: Tom Evarts, YSC Inc., Canton, MA; 978-369-9078; www.yankeeetower.com. Alarm systems: Michael Sarabian, Crystal Alarm, Winchester, MA; 781-729-0070. Asphalt shingles: Timberline Ultra/Color, Weathered Wood, GAF Materials Corp., Wayne, NJ; 800-766-3411; www.gaf.com. Polystyrene crown molding and baseboard Trimroc Interior Mouldings: Carter Benjamin, Windlock Interiors, Leesport, PA; 800-636-8864 or 800-854-6614; www.windlockinteriors.com. Engineered floor: USA306 Engineered Longstrip, American Collection Color-Yukon Oak Toast, Harris-Tarkett, Inc., Johnson City, TN; 800-842-7816; www.harris-tarkett.com.

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Porch planters and potted trees: Mahoney's Garden Center, Winchester, MA; 781-729-5900. Entry hall stair



"Suck It Up," p. 86. A range hood hidden within this classic mantel keeps kitchen air free of grease and odors.

carpet: Wilton runner, F. Schumacher & Co., New York, NY (to the trade only); 212-213-7900; www.fschumacher.com.

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Slate floor tiles: Chinese Earth slate, Tile Showcase, Watertown, MA; 617-926-1100; www.tileshowcase.com. Window treatments: Natural Roman shades in bamboo stick with twill taupe edge, Smith + Noble, Alexandria, VA; 800-765-7776; www.smithandnoble.com. Wicker sofa: Icon Group, Inc., Boston, MA; available through Coast, Manchester, MA; 978-526-0040. Antique coffee table and iron floor lamp: Antiques on 5, Boston, MA; 617-951-0008.

Pages 78 & 79—

Cambria rug in Marrakesh/Oak with amber twill border, Natural Roman shades in bamboo stick, Parisian Pleat curtain panels in sage linen, Wrought Iron curtain rods in burnished pewter with orb finials, all available from Smith + Noble.

Sofa: Icon Group, Inc. Club chair, upholstery fabrics: Club chair and wingback chair, F. Schumacher & Co. Upholstered coffee table: Webster & Co., Boston, MA (to the trade only); 617-261-9660. Antique English chenets with fender front: Adams Fireplace, Cambridge, MA; 617-547-3100. Watercolor studies: Antiques on 5. Pages 80 & 81— Custom cabinetry: The Kennebec Company, Bath, ME; 207-443-2131; www.kennebeccompany.com. Soapstone countertops: Vermont Soapstone Co., Perkinsville, VT; 802-263-5404; www.vermontsoapstone.com. Kitchen appliances: Monogram collection, GE Appliances; 800-626-2000; www.geappliances.com. Light fixtures: Rejuvenation, Port and, OR; 888-401-1900; www.rejuvenation.com. Kitchen faucet, Vinnata line, and sink, Undertone line, both by Kohler, Kohler WI; 800-456-5337; www.kohler.com. Window treatments: Natura. Roman shades in bamboo stick with twill taupe edge, Smith + Noble, Alexandria, VA; 800-765-7776; www.smithandnoble.com.

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White bed linens: Muse Linens, available through Webster & Co., Boston, MA (to the trade only); 617-261-9660. Window treatments: Parisian pleat panels in Donegal stripe and wrought iron curtain rods in burnished pewter with orb finials, Smith + Noble. Antique bedside tables: Leonards New England, Seekonk, MA; 508-336-8585; www.leonardsdirect.com. Alabaster lamps: Restoration Hardware, Corte Madera, CA; 800-762-1005; www.restorationhardware.com.

SUCK IT UP
pp. 86-90

Kitchen ventilation: Broan NuTone LLC; 800-558-1711; www.broan.com. Zephyr, San Francisco, CA; 888-880-8368; www.zephyronline.com. Vent-A Hood, Richardson, TX; 972-235-5201; www.ventahood.com. Fantech, Sarasota,

FL; 800-747-1762; www.fantech.net. Faber, Wayland, MA; 508-358-5353; www.faberonline.com.

For further information: Home Ventilating Institute, Arlington Heights, IL; 847-394-0150; hvi.org.

Home-energy experts: Conservation Services Group, Westborough, MA; 508-836-9500; www.csgroup.com. Building Performance Institute, Inc. Malta, NY; 518-899-2727; www.bpi.org. Residential Energy Services Network, Oceanside, CA; 760-806-3448; www.natresnet.org.

Intro Page

Abbaka Original style range hood, Abbaka, San Francisco, CA; 800-548-3932; www.abbaka.com.

Page 92 (clockwise from top left)—

Mantel and hearth—Custom-made by Quality Custom Cabinetry, New Holland, PA; 800-909-6006; www.qcc.com. Designed by: Harold Martin

Vent system: 800 cfm, Broan P1952.

Faceted bow-front hood—Custom-crafted by Quality Custom Cabinetry. Designed by: Dan McFadden, Past Basket, Geneva, IL; 630-208-1011. Vent system: Best by Broan PK 22.

Copper-look wooden hood and cabinetry—Custom-crafted by Quality Custom Cabinetry. Designed by: Susan Serra, CKD, Susan Serra Associates, Inc., Northport, NY; 631-754-0464; www.kitcheninteriors.com.

Vent system: Thermador Ventilator VCH36/VTR1000Q, Thermador, Huntington Beach, CA; 800-656-9226.

Backsplash tiles: Il Bagno Collection, Hastings Tile & Bath, Freeport, NY; 516-379-3500; www.hastingstilebath.com. Asymmetric stainless steel hood—Dorsa model, Cheng Design, Berkeley, CA; 510-849-3272; www.chengdesign.com.

PLANNING THE IDEAL LANDSCAPE
pp. 94-101

For cooperative extension offices in your area: www.reesusa.gov/1700/statepartners/jsa.htm. For landscape designers in your area: Association of Professional Landscape Designers, Harrisburg, PA; 717-238-9780; www.apd.org. American Society of Landscape Architects, Washington, DC; 202-898-2444; www.asa.org. Associated Landscape Contractors of

America, Herndon, VA; 800-395-2522; www.alca.org. Landscape drafting software: 3D Home Landscape Designer by Broderbund, Novato, CA; 415-382-4400; www.broderbund.com. Master Landscape & Home Design by Punch! Software, Kansas City, MO; 816-891-0025; www.punchsoftware.com. Locate the utility location authority in your area: Dig Safe System, Inc., Woburn, MA; 888-344-7233; www.digsafe.com. Landscape and planting plan featured on pages 100-101: David Pfeiffer, Garden Architecture, Inc., Vashon, WA; 206-463-5400. For more information: *The Landscape Makeover Book: How to Bring New Life to an Old Yard and Landscaping from the Ground Up*, by Sara Jane von Trapp, Taunton Press, Newtown, CT; 800-477-8727; www.taunton.com.

UNDER-CABINET LIGHTING
pp. 102-107

Puck lighting installation: The Kennebec Company, Bath, ME; 207-443-2131; www.kennebeccompany.com.

Mini track lights: Ambiance LX Lighting System, Sea Gull Lighting, Riverside, NJ; 856-764-0500; www.AmbianceLightingSystems.com. Mini-track installation: Trac 12, Juno Lighting; www.junolighting.com. Strip lighting fixture: Slique T2, Alkco Lighting, Franklin Park, IL; 847-451-7512; www.alkco.com. Strip lighting installation: The Kennebec Company Xenon Bulb T-3 1/4 Festoon Lamp, THHC Lighting; 877-935-6436; www.xelogen.com.

Halogen bulb: Bi-pin halogen, General Electric; www.ge.com. Fluorescent bulb: T2, Sylvania Lighting, Davers, MA; 978-777-1900; www.sylvania.com.

**DREAM KITCHEN:
FIVE'S A CROWD**
pp. 110-111

Design build firm: Lake Forest Landmark Development Company, Lake Forest, IL.

DECORATIVE GARDEN EDGING
pp. 126-127

Bamboo hoops: Kinsman Company, Inc., Pipersville, PA; 800-733-4146; www.kinsmangarden.com. Bamboo slats:

Rainbow Garden Products, Inc., Kennewick, WA; 770-419-7082; www.rainbowgarden.com. Willow: Rainbow Garden Products, Inc. Steel: Wentworth Garden Edging & Pineapple Bed Fencing by Charleston Gardens; 800-469-0118; www.charlestongardens.com. Edwardian border: Smith & Hawken; 800-940-1170; www.smithandhawken.com. Cast-iron: ht1481 & hf1488 by Enchanted Forest Imports, Inc., Land O' Lakes, WI; 715-547-8000; www.enchantedforestimports.com.

GOING TO POTS
pp. 113-118

All-weather terra cotta containers: Terra Rossa, New England Pottery, Foxboro, MA; 800-666-6614; www.nepottery.com. Cast-stone containers: Haddonstone (USA), Ltd., Bellmawr, NJ; 856-931-7011; www.haddonstone.com.

Soil Moist: JRM Chemical, Inc., Cleveland, OH; 800-962-4010; www.soilmoist.com.

To purchase a container garden, for design work, or to order plants, contact: Coyote Garden Center, Morgan Hill, CA; 408-463-0439; www.coyotegardens.com.

LITTLE HOUSE ON THE RUNWAY
pp. 120-124

Timber frame: Great Northern Barns, Canaan, NH; 603-523-7134; www.greatnorthernbarns.com. Architects: Timothy Schouten and Dave Gulletti, Gulletti/Schouten Architects PC, Portland, OR; 503-223-0325; www.gullettiassoc.com. Contractor: Nick Weitzer, Nick Weitzer Contracting, Portland, OR; 503-805-2785.

SAVE THIS OLD HOUSE
p. 154

Our thanks to: Woody LaBounty of the Western Neighborhoods Project; www.outsidelands.org. Jane Cryan of the Society for the Preservation and Appreciation of San Francisco's 1906 Refugee Shacks. Carl Nolte of the *San Francisco Chronicle*.

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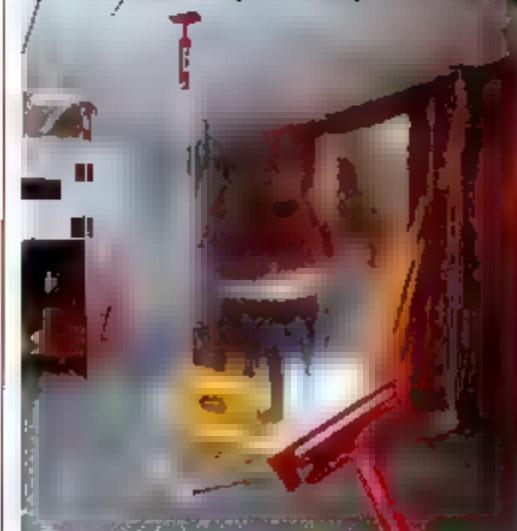
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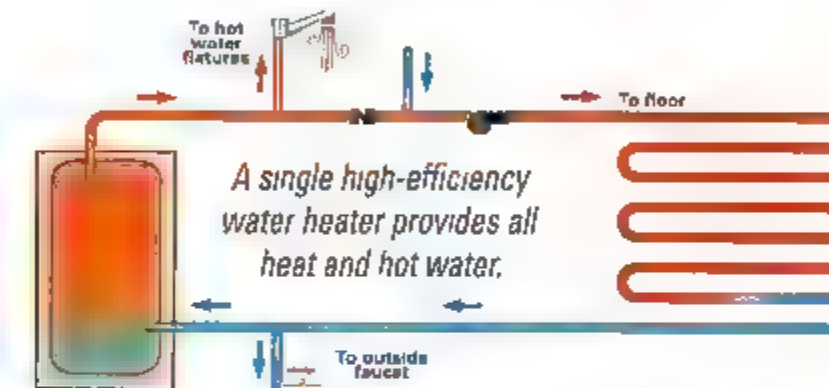
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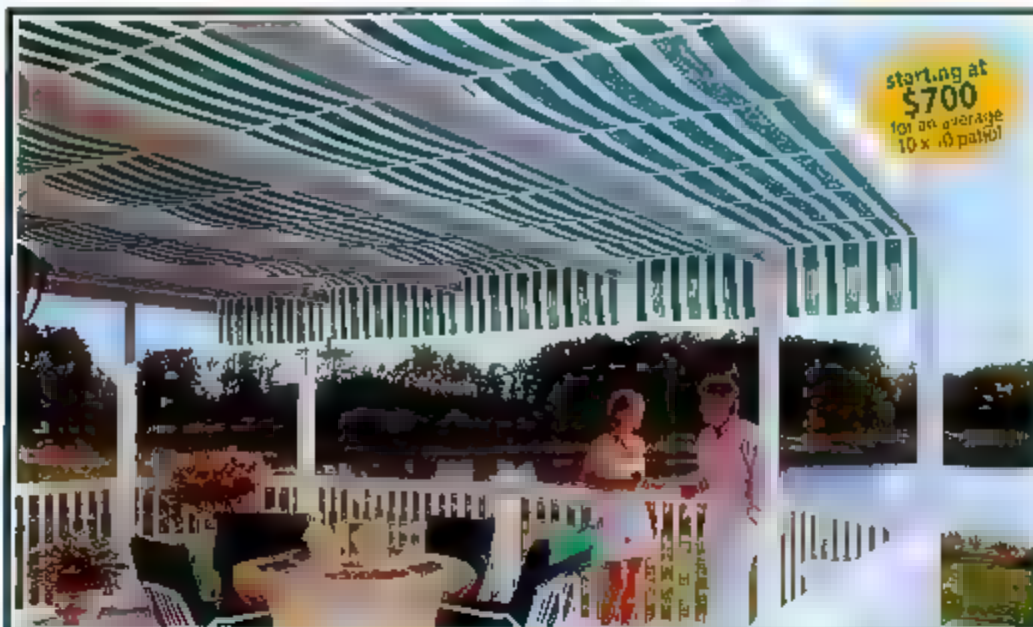


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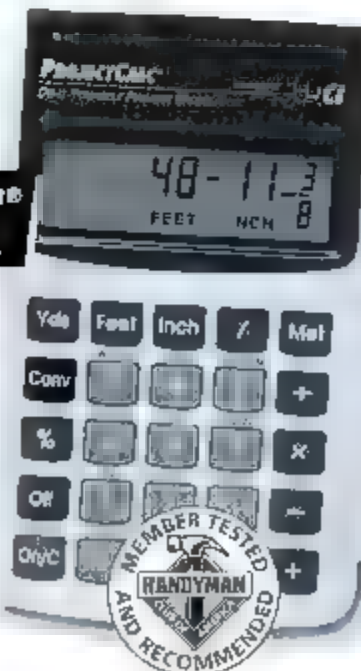
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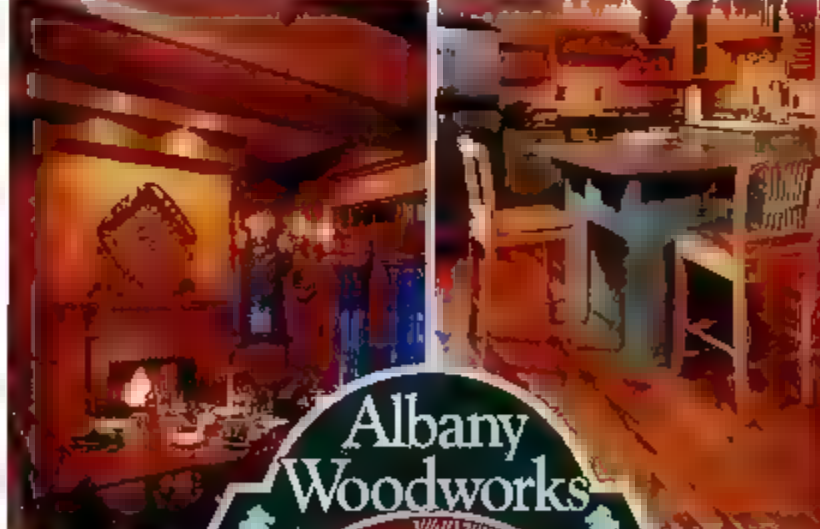
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save

THIS OLD HOUSE

by Ryan Robbins

PRICE

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LOCATION

San Francisco, California

On April 18, 1906, at 5:12 a.m., San Francisco felt the first rumblings of the Great Earthquake. Within minutes a rift 267 miles long opened along California's San Andreas fault line. Between the shock waves themselves and the fires that raged in the following days, 490 city blocks and some 25,000 buildings were destroyed. To help house the resulting quarter of a million homeless, the U.S. Army, the San Francisco Park Superintendent, and local union carpenters banded together to build thousands of temporary refugee shacks. According to the Society for the Preservation and Appreciation of San Francisco's 1906 Refugee Shacks, only 19 of the original 5,618 units remain—including this tiny blue cottage (seen right, center).

In the years following the quake, the city sold off the shacks for \$100 each for use as starter homes, which proud new owners carted off and customized. This 640-square-foot structure is actually cobbled together from two shacks: a 14-by-18-foot "Type B," with its original front gable now facing sideways, and a smaller, 10-by-14-foot "Type A" attached to the rear. The cottage wound up on a lot just blocks from Ocean Beach and Golden Gate Park. Although its underlying framing has remained unchanged since the early-century move, its original redwood walls and cedar roof have long since been replaced with asbestos siding and asphalt shingles. Inside are a bare-bones bedroom, living room, kitchen, and bathroom. Rented out over the last 30 years, it was vacated in mid-2002 in preparation for the property's planned sale.

The shack is burdened by undersize timbers, substandard systems, and dry rot. The current owner is offering \$7,500 to help save the structure, which has to be moved. Local historical groups must approve its final use.

CONTACT:
Ridge Greene
925-787-0790



TOP: Union carpenters built hundreds of sturdy shacks in San Francisco's Camp Richmond to temporarily house refugees left homeless by the 1906 earthquake. **ABOVE:** The blue cottage now for sale (cobbled together from two remaining shacks) must be moved from its current location, in the Sunset District. **LEFT:** A restored cottage nearby, which holds city landmark status, now serves as a charming private residence.

PHOTOS: SAN FRANCISCO PUBLIC LIBRARY (TOP); MARK LUTHERINGER (MIDDLE); WOODY LABOUNTY (BOTTOM)



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